Kine WEEKLY

"IDEAL KINEMA" WITH THIS ISSUE

# ECLIPSING ALL RECORDS——

## WITH THE LIGHT OF THE STARS TO GUIDE HIM!

# WARNER WEEK

## HAS

# "CAPTURED"

## THE IMAGINATION OF THE

# WHOLE TRADE

## NATURALLY IT IS PROVING AGAIN

## THAT

# "THE NUMBER ONE COMPANY"

## HAS

# "THE NUMBER ONE PICTURES"

## NOT EVEN A PRIVATE DETECTIVE MARY STEVENS ... OR ... THE

# "MAYOR OF HELL"

## HIMSELF—CAN DISPROVE THAT!

# "IT'S PRINTED ON CELLULOID"

Hewitson Discusses Sliding Scale
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Kinematograph WEEKLY

No. 1374 Thursday, August 17, 1933 Vol. 198

Sunday Problem at Blackpool
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# H. BRUCE WOOLFE TO FORM NEW COMPANY

## Resigns from B. I. Films

## REAL DEMAND FOR INTEREST FILMS

**ON Tuesday last H. Bruce Woolfe, who has been connected with British Instructional Films ever since its formation, resigned his directorship of the company.**

He explained to a *Kine.* representative that his departure was on quite friendly terms and was due merely to a difference of opinion with his co-directors on the marketing of the type of interest film for which British Instructional has become so well-known.

H. BRUCE WOOLFE

**Interest Demand Increasing**

"With regard to my future," Mr. Woolfe said, "I cannot give you exact particulars. I shall holiday a little first and then return to the business of making interest films, for which there is a real demand. I do not intend to give up making this type of film after fourteen years just at a moment when this type of film is being more widely sought.

"The films we have made have had a wide public abroad, no less than at home, and I have received only the other day a request from a large firm for a film on agricultural pests.

**Widening the Scope**

"But this will not be our only activity. The interest film will be a stand-by and we shall develop other films of a kind likely to appeal to the more discriminating.

"A film which achieved quite a hand wherever shown was 'The King's English,' in which the differences in English dialect were faithfully depicted. It amused kinema audiences as well as instructing them, and I believe there is a real future for films aimed at the better type of kinemagoer."

**The Educational Market**

Asked regarding the future of educational films, Bruce Woolfe said the economic exigency has for the moment cut out the hope of educational authorities providing projectors for the classroom, and the classroom film on geography, mathematics, etc., is a thing for which there is at the moment practically no market. But schools which have a main hall where films can be shown and a projector, could make good use of the instructional type of film of the "Secrets of Nature" and "Nanook" type.

**The Exhibitor's Own Fault**

"I am certain, however, that a public exists among kinemagoers for interest films, and exhibitors who are bemoaning the fact that their audiences are small have themselves largely to thank for presenting their patrons with the same type of sex film, week in, week out, of which some at least of their people are getting tired. An interest film would be at least a change and would introduce a note of refreshment."

Bruce Woolfe was unable to give particulars of the name of the new organisation he will control, nor the office from which he will operate. He hopes to make an announcement later on these matters.

# *Big South African Deal*

## *I.V.T.A. Secures Fourteen B.I.P. Films*

Following news of the substantial contract signed with China prior to the August Bank Holiday comes a report of another big deal by B.I.P. (Export), Ltd.

Owing to the success of the latest ten B.I.P. pictures purchased by I.V.T.A., London agents for African Consolidated Films, Ltd., they have now tied up fourteen further pictures with immediate delivery.

The films are "Radio Parade," "Their Night Out," "Leave It to Me," "Facing the Music," "Hawleys of High Street," "Viennese Waltz," "Heads We Go," "The Song You Gave Me," "You Made Me Love You," "The Love Nest," "I Spy," "Pride of the Force," "My Dear Duchess" and "Southern Maid."

The list includes several recent Trade show successes and other productions which have barely left the cutting rooms at Elstree.

## BRISTOL BAN

## ON "THE SIGN OF THE CROSS"

Exception has been taken by the Bristol Watch Committee to the Paramount film "The Sign of the Cross," the presentation of which in Bristol has been banned.

## *NEW LONDON MANAGER FOR WARDOUR*

## *G. WESTCOTT APPOINTED*

A popular appointment has been made by Arthur Dent to fill the vacancy left by B. Henry's move to A.B.F.D. as sales manager.

Charlie Westcott, circuit manager for Wardour Films, who has been appointed London sales manager, has had a long connection with the Trade going back to the open market days nearly a quarter of a century ago.

His first association with the Industry was with New Century Film Service, for whom the left London to go to Bradford. His first move was to go with Bill Fenning, then running The Film Service, and he followed this by transferring to Pathé's. A period with Fenning's Film Service was followed by a further term with Pathé's, and in 1917 Mr. Westcott joined Wardour Films as South London representative, later becoming circuit manager. It is this position which he now vacates to become London sales manager.

"Wardour Films are making big headway in the London area," he told a *Kine.* representative, "and with the quality of product we are now handling, I look forward to further expansion of business."

Mr. Westcott is followed as circuit manager by Leonard Levey.

## "BITTER SWEET"

## WORLD PREMIERE AT CARLTON

"Bitter Sweet," which is to be distributed throughout the world by United Artists, will have its première performance on August 16 at the Carlton Theatre, Haymarket, a few yards from the theatre where Charles B. Cochran launched the original play on its record-breaking run.

Herbert Wilcox, who has produced and directed the film version, has adhered very closely to the form of Noel Coward's operetta, choosing to treat it purely as a love story in a period setting.

Opening in modern times, the film flashes back to 1875, and tells the tale of Sarah Millick and Carl Linden, played by Anna Neagle and Fernand Graavey. The narration is actually that of the now aged Sarah, who has become Lady Shayne.

The strong supporting cast comprises Esme Percy, Miles Mander, Alan Napier, Ivy St. Helier, Stuart Robertson and Clifford Heatherley.

"Bitter Sweet" will shortly have its New York première at the Rialto, Broadway.

# RADIO MAKES FOR BRITISH MARKET

*Mr. and Mrs. S. G. NEWMAN on board the "Aquitania"*

## S. G. NEWMAN ON HIS U.S. TRIP

## Thousand-Dollar Challenge to U.K. Staff

BACK at his desk, clearing off arrears which had accumulated during his absence, Sol G. Newman chatted to a *Kine.* representative on his recent trip to America.

His experiences at the R.K.O. sales conventions in Chicago and San Francisco have sent him back even more enthusiastic regarding his firm than ever. "R.K.O. will come through triumphantly," he declares.

**Studying English Taste**

"One great point upon which R.K.O. is laying stress," he said, "is the importance of the English market, and the direction chiefs are going carefully through all their scripts and pictures to eliminate everything to which exception might be taken.

"The sales conventions were really inspiring and from one of them an interesting challenge was made quite of a friendly nature, which will set the sales staffs on both sides of the Atlantic vieing with each other for supremacy."

**A Thousand-Dollar Bet**

A thousand dollars are at stake, and if the U.K. sales force exceeds the amount set as its quota Jules Levy will pay out a thousand dollars to the British staff. If, on the other hand, they fail S. G. Newman and Bo Dowling (who is very confident in the salesmanship of the British unit) will pay the sum over to the U.S. sales staff.

**New Product**

Mr. Newman is the more confident after viewing some of the new Radio product. He has brought back with him "Double Harness," in which Ann Harding and William Powell co-star, "Before the Dawn," and a picture called in America "The Big Brain," but which will be re-titled for this market. He promises that "Son of Kong" will prove a greater winner than its predecessor, "King Kong," which at the moment is doing big business at the seaside pre-releases. Mr. Newman has seen some rushes of the new picture, which he declares are wonderful.

**Roxy's Genius**

Impressed by the work going on at R.K.O.'s ten Hollywood stages, he is equally impressed by the genius of Roxy at the big Radio centre in New York.

"When I was there," Mr. Newman said, "it was 100 in the shade, and yet the big Roxy theatre accommodating 6,000 was full up. The picture was 'Double Harness,' and it was a marvellous show.

"I take my hat off to Roxy, who, in my opinion, is the greatest showman in the world. He has a marvellous house in which you can hear the faintest whisper, and he is getting the crowds."

**A South-West Party**

Mr. Newman is going to give a big Trade show on Sunday at the new Regal, Torquay, at which he hopes to meet exhibitors from all over the South-West. The picture is to be "This Week of Grace," the new Gracie Field's picture, and Mr. and Mrs. Newman will be the host and hostess at a big tea party which will follow.

Full particulars of the new Radio schedule will appear in the *Kine.* shortly.

## 2d. MATINEES FOR BIRMINGHAM

## MIDLAND C.E.A. TAKES ACTION

THERE has been considerable feeling among the members of the Birmingham and Midland branch of the C.E.A. following the action of certain exhibitors in lowering admission prices. Twopenny matinées have been introduced, and in some instances this price has been fixed for the cheapest seats.

The matter was discussed before the long vacation, and steps have since been taken to put a stop to what is described as an uneconomical move. It was felt that, in the interests of exhibitors generally, safeguarding action should be taken. Consequently, the officials of the branch arranged an informal conference of those who have resorted to the price reduction as a means of attracting more patrons.

Varying opinions were expressed and it was agreed to adjourn the conference until the last week in September, when, it is hoped, an understanding will be arrived at which will end the controversy and remove unfair competition.

## S.O. OFFENSIVE

## THE SURBITON POLL

The Sunday opening offensive was resumed on Wednesday when a poll was taken at Surbiton. This move is a prelude to what may be another extensive campaign for powers under the Sunday Opening Act.

Hornsey is to hold a town's meeting on September 7, and we understand that Walton is to apply for Sunday opening, and that a town's meeting and poll are likely early in the autumn.

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## HORSHAM BURGLARY

## INTRUDERS SEARCH IN VAIN

Thieves who raided the Horsham Kinema early on Tuesday stole hundreds of cigarettes and £2 in coppers. It is thought that they secreted themselves in the building after the last performance on Monday.

In an interview, G. Napper, manager of the kinema, said: "The thieves broke through a dummy door in our café into the office of the proprietor, Major R. C. Middleton, apparently thinking that the takings were kept there. The money, however, is always put in a bank night safe each evening. In consequence, they only secured a considerable small haul, although they broke the tills in the box-office."

## SHEFFIELD'S NEW BY-LAW

The Sheffield City Council are seeking new powers with regard to advertising hoardings and street advertising stunts which threaten to limit advertising enterprise. Stringent limitations are asked with regard to hoardings. One of these demands that there shall be no advertising on hoardings near the public buildings in the city. As three of Sheffield's principal kinemas are on the doorstep of the new City Hall, one of the prescribed public buildings, exhibitors wonder what is going to happen. Are they going to be prevented from advertising on the front of their halls?

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## THE CASE FOR OPTIMISM

NURTURED during recent years on false optimism and deluded by inaccurate forecasts, there would be little wonder if the kinema exhibitor, in common with other business men, refused to regard the present signs of improvement with enthusiasm. Yet there has come at long last, not the mere hope of better things, but their achievement, and the kinema industry will undoubtedly share in the beneficial results.

For the first time for a very long time our trade returns, published last week, show actual improvement.

It is early yet to rejoice, for the whole seven months of 1933 show a definite drop; yet there are features about the increase in last month's figures which are encouraging.

We are keeping roughly level with our coal exports. Non-ferrous metals and manufactures show a rise of close upon a million pounds, and sooner or later that must be felt in all areas handling this material. Sheffield, Birmingham and Coventry should benefit from the increase in cutlery and hardware, electric goods and electrical apparatus; Yorkshire from the increase in woollen and worsted yarns and manufactures; Northampton from a respectable rise in leather and leather manufactures, and the various vehicle factories which have benefited from the two hundred and ninety thousand pound rise in vehicle values reported.

Cotton continues to be the black spot, and a step further in world prosperity must be taken before customers are rich enough to afford much assistance to Lancashire. The recovery of our entrepôt trade will relieve dockside areas. A welcome sign, too, is that raw material imports show an increase, a sure sign that manufacturers' confidence is increasing.

The way back to prosperity will be long and slow, but the first steps have definitely been taken.

## UNEXPLORED TERRITORY

EVERY few months the cry goes up from studio chiefs, both in Great Britain and America, "Find us new stories." And to judge by the films which are turned out their cries are uttered in vain.

Occasionally new ground is broken and a story is presented which develops a new situation, or by a twist in treatment renders the familiar unfamiliar. And when this is done the showman who has demanded new stories and something fresh for the screen is frequently in a panic. Dare he book it? If he does, will his public reject it?

Two films recently Trade-shown emphasise the truth of this statement. "Reunion in Vienna" and "Storm at Daybreak" both introduce a new note in story and treatment. No one could but admit that these subjects were excellently handled—the first, in particular, with its talented cast. Yet some exhibitors who viewed these pictures were hesitating in their decisions to book because of this particular unusualness.

Part of the trouble is, of course, weakness of showmanship. Fear that an audience will not appreciate an unusual picture means that the exhibitor begins the run of the film in a spirit of defeatism. The unusual note should be stressed and made into a drawing angle. Unless this is done, and the new note welcomed and exploited, producers will be driven back on the old hackneyed stories and hokum which the exhibitor will continue to deplore.

# Sliding Scales would make for Equity

**By Coun. E. Hewitson**

I AM entirely in favour of the proposal of a sliding scale for film rentals. Owing to the constant fluctuation of kinema business, the grave effects of the Government tax, and the high percentage terms frequently demanded of the exhibitor, often resulting in his being out of pocket at the end of the booking, it is the only safe and logical system upon which the financial terms of the contract should be based.

My opinion is that the exhibitor should not be called upon to pay more than 25 per cent., up to a figure which includes his overheads and film hire, after which, agreement can be arrived at between the exhibitor and renter as to the stages between which higher percentages should operate.

Many will feel, and I am disposed to agree, that where, owing to circumstances such as unfavourable weather, the poor quality of the production, or competitive conditions, the takings are exceptionally low, the renter should be satisfied with less than 25 per cent., in order that his best friend, the exhibitor, may be able to reduce the amount of his loss.

It is to be sincerely hoped that the members of the K.R.S. will be parties in coming to decisions which will assist an agreement on the desirability of sliding scales, but it is a matter of sound policy to the exhibitor that he should make his own individual effort, when contracting, for the observance of a sliding scale agreement.

THERE are many reasons why the renters should be willing to consider the proposal of a sliding scale in place of the present system. Sliding scale charges would react in favour of both parties, because, with the prospect of not being called upon to pay a higher percentage until his overheads are cleared, the exhibitor would have a greater incentive than at present to go "all-out" on his bookings.

Working chiefly for the benefit of the renting house, which shares handsomely when the takings are good, and which leaves the exhibitor to bear the greater burden when the patronage given to the film is far from good, can one wonder that no incentive is created in the breast of the exhibitor to take risks and go out on a special advertising campaign for which he usually has to bear the whole of the cost.

HE is anxious, as a rule, to boost his attraction with posters, throwaways, trailers, newspaper advertisements, etc., but one can excuse him hesitating when he remembers that, commencing with the first tickets which he sells, he often has to pay out of the money received for it 33⅓ per cent. or 40 per cent., whether the business is bad or good.

I am not mentioning 50 per cent. because every exhibitor agrees that that figure is wholly uneconomic, although we find in some cases he is foolish enough to pay it, mainly to prevent his competitor obtaining the picture, certainly not for any financial benefit it would bring to him.

WHILST the exhibitor may share some of the enthusiasm the renter has for his product—although not often to the same degree—both find, nevertheless, that the patron has his view also on the entertainment value of the programme.

It is seldom that all these views coincide, and often there is a wide divergence.

Sometimes the opinions of the renter are justified. In that case he would be repaid by the higher figures of the sliding scale. Sometimes the patron considers that what the exhibitor thinks is an ordinary picture is one of sterling attraction, and again the renter would benefit by the sliding scale.

When the patron considers that the picture is only so-so, then the exhibitor would save money. In most cases the financial result to both would represent the true entertainment value of the picture.

ON this question of special advertising may I suggest that the cost of all advertising should be shared by renter and exhibitor in the following proportions:—

The exhibitor who pays 25, 30 or 33⅓ per cent. for his programmes, shou'd contribute only 75, 70 or 66⅔ towards the cost of publicity, and the renter the balance, each then paying for publicity in the same percentage which they receive of the moneys received from the exhibition of the picture.

**In most cases at present the exhibitor pays 100 per cent., although all the resulting benefits are shared in by the renter.**

If the sliding scale were in force and all publicity costs shared, the exhibitor would have greater encouragement to use every ounce of advertising matter in his attempt to secure greater patronage.

The exhibitor has no desire to be unreasonable, for his interests are bound up with those of every other branch of the Industry, but it must not be forgotten that his prosperity is essential to the continued prosperity of the producing and renting sections.

THE big circuits enjoy the advantage of being able to bargain at favourable terms, but the future success of the trade as a whole depends in no small measure on the thousands of independent exhibitor contributions to the exchequers of the producing and renting companies just as much as upon those made by the big circuits.

There should be no desire to strike hard bargains or to prejudice the interests of our renter friends. Their difficulties are fully appreciated, but they are few in comparison with those of the exhibitor.

MOST of our friends, if not all, appreciate these difficulties, and it may be wise that a little more should be done than is being done at present to relieve the anxieties of the exhibitors.

If the tendency to raise film rentals or maintain the existing high level of percentages remains unchecked, exhibitors unable to make both ends meet will be faced with the necessity of closing down or being driven either into the existing circuits or into a new one. I question whether that would be to the advantage of the renters.

Many factors occur to upset the hopes, expectations and fears of both exhibitors and renters, therefore, as I said at the outset, the sliding scale is the only safe and logical basis on which to transact business. A graduated scale agreed upon by both would, as Victor Davis emphasised in his Summer Conference paper, fairly distribute both the risks and rewards of catering for the tastes of the kinema public.

*R. C. ROY*

R. C. ROY, whose new Capitol, Didsbury, opened on Wednesday, is one of those personalities who refuse to accept defeat. The former Capitol, upon which he spent a large sum of money, was one of the most up-to-date and artistically planned theatres in the country.

A DEVASTATING fire destroyed it in April of last year—a disaster which would have appalled some men. It was taken by Mr. Roy as a challenge, and in the place of the destroyed building he has had erected a theatre surpassing even the former kinema in appearance and equipment. The Holophane colour lighting is, I learn, the last word in colour magic.

COLUMBIA'S new premises are scheduled for opening on September 4, I believe, and, in preparation for that event, there is great activity behind those disc-adorned windows in Wardour Street. Wandering round the three floors this week, it struck me that an excellent lay-out had been achieved.

# LONG SHOTS

***The Didsbury Phoenix—Columbia's New Quarters—Prince at Film House—Thalberg's Future***

J. A. KOERPEL has been appointed to succeed Guy Croswell Smith at United Artists' Paris office, where he will have charge of the whole of U.A.'s interests in Europe.

POLA NEGRI'S new film in its British version is to be released by British Lion, and will have the title, "Fate Decides." Originally it was intended to be known as "La Savelle," then as "Fatalité," and now for England a much better title has been chosen.

THE popularity of Douglas Fairbanks in London's social circles doubtless lent colour to the rumour, which is now denied, that he intended to renounce his American citizenship. Last Friday Doug. entertained the Prince of Wales at the private theatre of United Artists, where they saw a programme made up of the latest Mickey Mouse cartoons and the most recent coloured silly symphonies.

A BRISTOL boy who was charged with a series of raids was bound over on condition that he does not visit a kinema in that period. Evidently the Bristol bench subscribe to the idea that the pictures cause juvenile delinquency—a suggestion which has been exploded by every authoritative report dealing with the subject. It is a pity that their attention has not been directed to the recent article in the *Kine.* by Major-Gen. Sir Wyndham Childs.

THE other day I ran into J. V. Bryson, who told me that he has resigned from the British Polychromide organisation to handle a new colour process, of which he is full of enthusiasm. The new method appears to be a two-colour process achieved without dyes, and is said to be only a mere fraction of a penny dearer than ordinary monochrome. I hope to give details later.

SHOWMANSHIP of the really helpful variety is pulling a cosmopolitan audience to the Dominion, Tottenham Court Road. A. W. Shapeero has gone out to attract foreign visitors, and, as the first step has employed a batch of sandwich men, carrying multi-lingual posters. This has been followed up by the employment of an interpreter, who is able to declaim the merits of the film in French, German and Italian. As an additional aid, around the lobby are notices in each of these languages.

THE STROLLER.

## HOT FROM U.S.

***(By Special Kine. New York Cable)***

***IT IS ANNOUNCED that Irving Thalberg is remaining with Metro as an independent producer, with the company financing him.***

***TEN PICTURES are scheduled, and it is proposed to create new stars with Norma Shearer as nucleus. Production will not be on the Metro lot.***

***SYLVIA SIDNEY, who walked out on Maurice Chevalier in his new film, is seriously ill with blood poisoning. She will return to Paramount as soon as she has recovered.***

***TRADE LEADERS have formulated an N.R.A. code applicable to the requirements of the Industry. The tentative draft will be ready next week and will be heard in Washington later.***

***B. P. SCHULBERG, Paramount producer, and Marion Gering sail on the "Paris."***

# QUEST FOR FILM PLOTS

## WARNER'S STORY CHIEF

### PICKING 60 SUBJECTS FROM 9,000

ONE of the most interesting visitors to London from the American studio world is Jake Wilk, head of Warner Brothers' subject selection department. Through Dillon Damen last week, Mr. Wilk was enabled to give the *Kine.* an illuminating account of the extent and scope of Hollywood's never-ceasing quest for film stories, with special reference to the position to-day.

"The Warner studios alone," says Mr. Wilk, "have about 9,000 potential subjects submitted to them every year. These are in all forms—plays, novels, short stories, original manuscripts, or just stray ideas.

**Thirty Readers**

"My own sphere keeps me mainly in New York, but involves trips to Hollywood as well. Our reading and selection staff numbers thirty. Gradually the mass of material is thinned out. It progresses higher up, passing—or becoming rejected by—the intermediary and supreme production chiefs. Our sixty final subjects, therefore, involve the rejection of 8,940, which are in most cases thus disposed of.

"On the other hand, many stories are bought and kept—sometimes with a view to future use; sometimes, by reason of their similarity to others; and occasionally, of course, to prevent their acquisition by our rivals!

"The accumulation of stories owned by the major studios is, of course, immense. Of recent years the mergers of hitherto separate studios has meant the wholesale taking over of hundreds of story rights. Warners, I should estimate, own 3,000 stories; and Hollywood altogether owns anything between 15,000 and 20,000. Of most of them, candidly, it may truly be said that they will never be made."

**Slumped Prices**

Prices paid to prominent authors have slumped very heavily in the past two years, declares Mr. Wilk. "Where a big subject would have fetched £5,000, it will only fetch £1,000 to-day."

Directors are more than ever anxious to be assigned to particular stories, and the special bent of each man is carefully weighed. Also, the star continues to be a main issue in purchasing subjects. The rights of many old plays would be bought far more frequently but for the complications over ownership which is often shared by theatrical and literary interests in different countries and consequently difficult to trace.

"Original stories by established writers are more welcome than ever," concluded Mr. Wilk. "But the amateur author is practically always wasting his time; for by results and experience, I can assure him he has not one chance in ten thousand."

## A Triple Event

### Farewell Presentations at Wardours

An event unique in the history of Wardour Films took place on Saturday last, when presentations were made to three members of the organisation who were severing their connections with the company.

Arthur Dent, managing director of Wardour Films, made the presentations, accompanying each with an appreciation of the recipient.

To Ralph Illingworth, for many years publicity manager of Wardour Films, Mr. Dent presented, on behalf of the company and his colleagues, a gold inscribed cigarette case.

To B. Henry, who left to take up the position of sales manager of Associated British Film Distributors, Mr. Dent handed a handsome canteen of cutlery, while John Adams, who has been employed by B.I.P. (Export), Ltd., who is going to India to assume a position with Humayan Films, Ltd., Calcutta, was the recipient of an autograph camera.

Mr. Dent offered Mr. Adams best wishes in his new appointment and mentioned that Humayan Films were distributors in India of British product, and thus Mr. Adams would still be reminded of his English associations.

Brief replies were made by Messrs. Illingworth, Henry and Adams.

## FOX IN FRANCE

### Lang and Pommer Together Again

Rumour, which has been busy with the name of Fritz Lang, connecting him with various schemes, has been set at rest by the statement that he will commence production in October of "Liliom" for Fox Films.

This will be made under the arrangement whereby Erich Pommer will produce for Fox Films a series of super films each year, which will be distributed all over the world by the huge Fox organisation.

Two versions are planned of these films, and "Liliom," which is based upon a stage play by Molnar, has a scenario written by Robert Liebmann and Bernard Zimmer.

The Productions Fox Europa has in its programme of productions for the current season two super films, one with Charles Boyer, the other with Jean Murat.

It is stated that Lilian Harvey will return from Hollywood to act with Henry Garat in a musical film with a novel story and treatment.

Fritz Lang expects "Liliom" to be finished in January, when he will be able to consider new propositions.

## *SUCCESS OF FOX DEADHEAD CRUSADE*

### *SINGLE INVITATIONS TO TRADE SHOWS*

CONTINUING their crusade for the elimination of the deadhead, Fox announces that after the provincial Trade shows of "The Man Who Dared" and "Life in the Raw," no double tickets will be issued.

Thereafter, the invitation will admit *one only.*

This step has been taken after long investigation and inquiry and is in pursuance of the Fox policy initiated some months ago. It is felt that the day is now past when the double ticket can possibly serve any useful purpose.

Since it is to the obvious advantage of exhibitor and renter alike to exclude from Trade shows all persons who have no direct interest in the kinema Industry, it is believed that this latest move by Fox will be welcomed.

**Excluding the Unwanted**

Fox now claim (says Roy Simmonds, their publicity director) that they have entirely eliminated the deadhead from their London shows and have now gone a very long way towards doing this in the provinces also. By holding Trade shows in their own luxurious little private theatre in London, they have completely excluded all unwanted persons, for even the hardest-boiled of gate-crashers will not venture there!

It has been found, too, that exhibitors do not pass on their tickets to "friends."

Fox has killed the London deadhead!

**One Only**

The Manchester C.E.A. recently expressed their opinion that a Trade show ticket should admit one person only. This is the opinion of the Fox Company, and they have now translated that opinion into action. Exhibitors are asked to make a note and to act accordingly.

This decision by Fox embraces their Trade shows held in London, Birmingham, Manchester, Sheffield, Leeds, Nottingham, Newcastle, Cardiff, Glasgow, and Liverpool.

## COUNCIL ACCEPTS KINEMA OFFER

The proposed alterations at the Heeley Picture Palace, Sheffield, were discussed at a meeting of the Sheffield City Council on Wednesday. The discussion arose on an offer made by the proprietors of the kinema to buy the freehold of the land for £2,600. This offer was rejected by the Estates Committee, but an amendment urging that the offer should be accepted was adopted by the City Council. It was pointed out in support of the amendment that the proposed extension of the kinema would add to its rateable value and this contention evidently carried weight.

## CENTRAL, CHESHUNT, SOLD

Mrs. Olive King has acquired the Central Cinema, Cheshunt, which was reconstructed in 1931. It will be managed by K. B. Showler, late of the Mill Hill Cinema, and plans are being made to instal new heating and ventilating plant and to improve the three-colour stage lighting system.

Eileen Millar, daughter of Mr. and Mrs. Leslie Millar, who was formerly associated with the Gaiety and La Scala kinemas in Manchester, was married at Didsbury, Manchester, last Monday to Gerald Arthur Skilton. Miss Millar was one of the Regal Sisters Trio, dancers.

P.D.C. announce that the release date for "Sing, Sinner, Sing" has been fixed for January 1, 1934.

CONSTANCE BENNETT

## WOMAN SPY STORY

### CONSTANCE BENNETT'S NEW RADIO SUBJECT

DISCOUNTING all rumours as to Constance Bennett's future plans comes definite news from Ambrose Dowling to S. G. Newman that the star's next picture will be an original story by Jane Murfin, tentatively called "Without Glory."

It concerns the adventures of a beautiful Russian spy, who risks her life as well as her love in the service of her country, and is said to provide an unusually romantic background of Russian and Austrian intrigue set in Vienna.

In addition to Gilbert Roland, who was so well cast opposite Constance Bennett in "Our Betters," there are so far selected for this new picture, Douglas Dumbrille, Vera Lewis, William Wagner, and William Brinker.

It will be directed by George Archainbaud, whose recent pictures for Radio include "Penguin Pool Mystery," "Thirteen Women" and "Cardigan's Last Case."

## SUNDAY FILMS

### Vicar Declines to Join Opposition at Teddington

"They talk about bad pictures on Sundays. Yet they tolerate them on other days of the week. A bad picture is a bad picture whatever day of the week it is, and the offence is not more on the Sabbath than at any other time. Cure the bad pictures, and not quibble over the day of their presentation."

So said the Rev. Herbert Williams, vicar of Teddington, when declaring open the first day of Sunday opening of kinemas which took place at the local house, the Savoy, last Sunday.

**Entitled to the Kinema**

The Vicar was speaking to a crowded house, and was applauded vigorously. He said also that he had flatly refused to help the opposition to Sunday films when approached at the time of the poll. He held that if he wanted to play golf on a Sunday he was entitled to do so, and if others preferred the kinema, they were entitled to have it. They should see, of course, that they had first done their duty to God.

Sunday was not so much the Sabbath as the Lord's Day, and it was part of God's wish for man that he should have recreation.

The vicar stayed to watch a part of the programme.

## "THE AFFAIRS OF VOLTAIRE"

### Trade Show Fixed of New George Arliss Film

"THE Affairs of Voltaire," featuring George Arliss, will be Trade shown at 8.45 p.m., on Wednesday, August 23, at the Phœnix Theatre.

"George Arliss, as 'Voltaire,' is said to give unquestionably his greatest characterisation to the screen, surpassing in brilliance of interpretation and dramatic breadth even such outstanding Arliss pictures as 'Disraeli' and 'The Silent Voice.'"

"Voltaire" is the culmination of a sensational screen career with Warner Bros., who have given to posterity such brilliant kinematic biographies as "Disraeli" and "Alexander Hamilton."

**Magnificence**

The picture, "Voltaire," features one spectacular incident in the life of the brilliant poet-philosopher who was a friend of royalty in Europe, but a champion of the common people in his native land. With the famous "Calas" case serving as the principal story about which the plot revolves, Arliss has evolved a character study and a living picture of France in the extravagant times of King Louis XV.

Sumptuously mounted in sets of exceptional size and magnificence, "Voltaire," according to advance reports, unfolds a gripping melodrama in an atmosphere of breath-taking beauty and grandeur. The story moves from Voltaire's Paris apartments, into the boudoir of Madame Pompadour, through the stately gilded halls of the French king's palace, and on to the unrivalled elegance of Versailles.

The largest and most impressive cast ever assembled for any Arliss production is that which will be seen in "Voltaire."

Doris Kenyon plays the coveted rôle of Madame Pompadour, lending her great beauty and charm to the rôle which a dozen other famous actresses wanted but did not get.

Margaret Lindsay, who leaped to fame in "Cavalcade," and has since been featured in other pictures, plays the part of Nanette Calas, the innocent cause of the uproar which almost brought on the French revolution thirty years sooner.

Theodore Newton, who made his first screen appearance in the preceding Arliss picture, "The Working Man," plays "Francois," the youthful lover, and Reginald Owen as King Louis XV, Alan Mowbray as Count de Sarnac, David Torrence, Doris Lloyd, Helena Phillips, Murray Kinnell and Ivan Simpson, are included in the cast.

**One Thousand Extras**

The services of more than one thousand men and women, as extras, were secured by Warner Bros. to interpret the rôles of the men and women who lived in the days of King Louis XV.

One of the most famous and certainly one of the most beautiful buildings of all history, was reproduced for "Voltaire."

# AFTERNOON S.O. CHALLENGE AT BLACKPOOL

### WATCH COMMITTEE SEEKS INTERPRETATION OF POWERS

FOLLOWING the recent events at Blackpool regarding the opening of kinemas on Sunday afternoons, a new point has arisen on which the ruling of the Home Office is being asked.

The point is the question of jurisdiction as between the Town Council and the Watch Committee. Have the former, in fact, delegated their powers under the Cinematograph Act, 1909, to the Watch Committee, and, if so, have they any authority to alter the Watch Committee's decisions?

As reported in the *Kine.*, the Watch Committee decided to grant Sunday kinema licences during the summer season from 2.30 to 10.30 p.m., instead of from 7.30 to 10 p.m. as at present. When the resolution came before the Town Council at its August meeting, the Town Clerk ruled that the resolution was subject to the Council's approval, and by 20 votes to 16 it was rejected. Later, the kinema proprietors proposed opening at 6 p.m., and running two shows, but this idea was dropped when the Chief Constable pointed out that the 7.30 to 10 p.m. licence was still in operation.

**H.O. Ruling Demand**

Since then the Watch Committee have had a special meeting, at which the situation was reviewed, and it was decided to instruct the Town Clerk to get a definite ruling from the Home Office respecting the powers of the Watch Committee in relation to kinema licensing.

"We shall not discuss the matter further until we know exactly how we stand," said Ald. T. P. Fletcher, the chairman of the Watch Committee, to a *Kine.* representative.

It should be added that until the present case arose there was no suggestion that the Watch Committee had full power to deal with the matter, and when the Town Clerk ruled that the Committee's proceedings could be reviewed by the Council, the ruling was not challenged.

**The Constituted Authority**

"Actually," said a member of the Town Council, "it would make little difference even if the Watch Committee is found to have full powers. The Council is the authority under the Act, and if it delegated its powers to the Watch Committee and the latter took up an attitude which did not meet with the Council's approval, then the Council could rescind its resolution of relegation."

Meantime, of course, the Blackpool kinemas are continuing with their one show a night on Sundays, as, even if the Watch Committee could issue an extended licence without reference to the Town Council, the present licences remain in force until new ones are issued.

## BROADWAY REVIVED BY HOLLYWOOD

### MAMOULIAN AND THE NEW DRAMA

HOLLYWOOD, having almost destroyed the American theatre, may become the good Samaritan who will put it back together again, according to Reuben Mamoulian, the noted director of both stage and screen.

"I predict that, within a year, a veritable caravan of actors, actresses, playwrights and producers will be on the march back to Broadway from Hollywood," Mamoulian declares. "It will mark the end of a five-year period during which talking films have literally drained dry the broad river that once was the American theatre. Hollywood has laid theatrical Broadway in ashes. Now from those ashes a finer, more colourful, stronger, dramatic structure can be built."

Mamoulian, who recently directed Marlene Dietrich in her forthcoming Paramount picture, "The Song of Songs," speaks from a long and active theatrical experience. His career began in Russia, continued in London, and came to full glory in New York before film work summoned him.

**Turn of the Tide**

"For the last five years every able playwright has had his eyes, not on New York, but California," he declares. "By the same token, every player, while reading his lines behind the footlights, actually has been thinking: 'I hope Adolph Zukor is out there to-night. I hope he likes my work.'

"Now the tide is turning. Observe the production schedules of all the studios and you will observe that fewer plays are being filmed than at any time in five years. A new list of screen-trained and screen-developed stars is being advanced.

"Playwrights, except those who have been able to adapt their plots to true kinematic design, are either out of studio work and hanging on 'in hope,' or are even now on their way back to Broadway, where I have every confidence they will soon be welcomed.

**The New Drama**

"In the meantime, the few New York producers who have managed to survive the great raid have built a fresh foundation upon which a new and purer form of modern drama will be made to rise. They have done this after realising that competition in the same field with the films is ruinous, and after abandoning their attempts to produce a variety of 'motion picture' on the stage."

# LONDON TRADE SHOWS

## New Offerings to be Screened between Thurs., Aug. 17 and Wed., Aug. 23

*Ralph Forbes and Adrienne Ames in THE AVENGER (Pathe)*

### *Thursday*

### Private Detective 62; and Mayfair Girl (*Warner*)

**Phœnix Theatre.** **3 p.m.**

The intriguing title of "Private Detective 62" suggests the colour, excitement and romantic charm of the film. The story is an inside one, packed with action, drama, humour and authority. William Powell, as the ex-diplomat who becomes a shady private detective, gives an excellent performance. Opposite him appears in this enlivening melodrama Margaret Lindsay, Gordon Westcott, James Bell and Arthur Hohl. Miss Lindsay, remembered for her touching work in the celebrated Titanic episode of "Cavalcade," is an attractive heroine with a poise and finish which makes her a perfect girl for the star.

The sinister side of the detective racket is ably exposed in this brisk and skilfully fabricated picture. William Powell has a rôle well suited to his talents as a romantic comedian. It is a robust drama of crookdom, interspersed with underworld machinations, a thumping murder and high-minded romance.

**"Mayfair Girl"**

This up-to-date story tells of a young American girl let loose in the swiftest set of London's demi-society, and gives abundant opportunities for Sally Blane, who makes her first appearance in an English production. As the embarrassed guardian who has fallen in love with his uncontrollable ward, John Stuart gives a sterling portrayal, and is supported by a cast which includes D. A. Clarke-Smith, Laurence Anderson and Winifred Oughton. George King directed.

### The Private Life of Henry VIII (*United Artists*)

Charles Laughton, who plays the part of Henry VIII, is stated to have created the supreme rôle of his career as bluff King Hal. Alexander Korda, who directed, has aimed to reconstruct the most intimate drama of the private life of England's most famous king, re-conceiving and dramatising for modern audiences the passions, loves and hates of the court and people of that period; and the adventures of Henry VIII with his sextette of wives.

Alexander Korda has selected a cast that is calculated to show such famous personalities as the Duke of Cleves, Holbein, the Duke of Norfolk and Cromwell, in their habits as they lived, the principals among the cast including Robert Donat, Franklin Dyall, Miles Mander, John Loder, Laurence Hanray, William Austin, Gibb McLaughlin, and Sam Livesey, while Henry's wives are played by Binnie Barnes, Elsa Lanchester, Merle Oberon, Wendy Barrie and Everley Gregg.

Lajos Biro and Arthur Wimperis are responsible for the witty dialogue, and the photography is the work of Georges Perinal, who was responsible for the camera work of the Rene Clair pictures.

### *Friday*

### Mama Loves Papa (*Paramount*)

**Carlton.** **10.30 a.m.**

Mary Boland and Charlie Ruggles are co-starred in "Mama Loves Papa," a comedy written especially for this new screen team, which was directed by Norman McLeod, who officiated for the Four Marx Brothers in most of their screen appearances.

They are cast as a middle-aged couple, who travel to town each day, Ruggles to tease office workers with his puns, and Miss Boland to absorb ideas of "culture" at popular lectures. After one of these lectures, Miss Boland decides her husband must dress in formal clothes on every possible occasion. The next day he goes to work in a morning coat and bowler. His boss immediately concludes there has been a death in the family, and gives him the day off. Charlie wanders into the park, where he is mistaken for a city official, and forced to participate in a dedicatory ceremony. The city's political boss, dissatisfied with the park commissioner, decides Charlie would do as well as any one else, and appoints him to the job, and a series of hilarious events follow. The cast also includes Lilyan Tashman, Walter Catlett and George Barbier in important rôles.

### The Lone Avenger (*Gaumont-Ideal*)

**Private Theatre.** **11 a.m.**

Ken Maynard is the hero of "The Lone Avenger," a stirring outdoor romance, in which the popular Western favourite is supported by Tarzan, his wonder horse, and a large cast of players. Plenty of straight shooting, hard riding and fistic combats gives this Western its full share of thrills and suspense.

### The Avenger (*Pathe*)

**London Hippodrome.** **3 p.m.**

Something new in the way of dramatic surprises is promised by Pathé when they show the Monogram feature, "The Avenger," starring Ralph Forbes and Adrienne Ames. Ralph Forbes plays the rôle of a young assistant district attorney, who is "framed" by a powerful gang of financial crooks whom he is about to bring to justice, and sentenced to twenty years in prison, but the death-bed confession of one of the gang who had engineered his ruin brings about his release.

Then the erstwhile district attorney embarks on a carefully planned and systematic campaign of terror and revenge. A weird trail of retribution, involving those responsible for his being sent to the "big house," ending with the disappearance of the entire gang, follows. He brings such implements of warfare as aeroplanes and Mills bombs into action to effect the disappearance, one by one, of his enemies, until only the ringleader remains for the final act of revenge. The climax, however, is rich in the elements of surprise, and even the seasoned picture-taster is scarcely likely to apprehend until the fade-out, the true character of the hero. A charmingly romantic element is interwoven with the story. Ralph Forbes, as the assistant district attorney, has a rôle that is said to be even more powerful than his recent success in the "Phantom Broadcast." Adrienne Ames appears as his sweetheart, and others in the cast are Arthur Vinton, Claude Gillingwater, Charlotte Merriam, J. Carol Naish, Burton Churchill, Murray Kinnell, Thos. Jackson, Paul Fix, James Donlan, Leonard Carey, and Boothe Howard. Edwin L. Marin directed for Monogram.

### Mary Stevens, M.D. (*Warner*)

**Phœnix Theatre.** **3 p.m.**

Kay Francis, in a new and entirely different type of rôle as a woman doctor, is the star of "Mary Stevens, M.D." She appears as the woman doctor, whose love for "her man" is enduring even when he turns from her to love another, although she continues to watch him and his career with a motherly interest, as they were boy and girl together and studied at the same medical school and went into partnership together.

The ambition of the man, however, sees an opportunity in a marriage with the daughter of a powerful politician, and the two separate, he becoming a mere pawn in the political racket while she, his erstwhile sweetheart, achieves fame as a surgeon. Lyle Talbot, as the doctor and lover of Kay Francis, is said to give one of the best performances of his career.

### The Girl from Maxims (*U.A.*)

**Cambridge Theatre.** **8.45 p.m.**

Three of England's greatest comedians will take part in "The Girl from Maxims," a fascinating film of the "naughty 'nineties"—George Grossmith, Leslie Henson and Stanley Holloway, of "Co-optimists" fame.

Alexander Korda, who directed, is said to have recaptured all the sparkling gaiety of the period, and the dialogue is said to be the wittiest ever written for a British film. The cast, besides Leslie Henson, George Grossmith and Stanley Holloway, includes Lady Tree, Frances Day, Evan Thomas, Desmond Jeans, and Gertrude Musgrove.

Frances Day, who plays the heroine in "The Girl from Maxims," sings one of the most delightful song numbers, and the famous French dances—the Can-Can and the Matchische—will be seen performed as in the old Moulin Rouge. The story deals with the disturbing adventures of a doctor who encounters a girl from Maxims—the famous rendezvous—when on a Paris trip, and gets rather complicated in the series of highly imaginative explanations he uses to explain the association with his wife.

The screening of "The Girl from Maxims" will be preceded by the latest Mickey Mouse cartoon, "Mickey's Mechanical Man," and the Columbia Featurettes, "Screen Snapshots No. 36" and "Good Old Winter Time," World of Sport Thrills.

### *Tuesday*

### Her Bodyguard (*Paramount*)

**Carlton.** **10.30 a.m.**

"Her Bodyguard" contains the snappiest film situation which has been presented on the screen for many months. A fast-stepping little actress engages a personal bodyguard to protect her from the amorous advances of two wealthy admirers—and then the fun begins. Edmund Lowe is the bodyguard and Wynne Gibson is the body guarded. The cast includes Edward Arnold, Johnny Hines, Marjorie White, Alan Dinehart, and Fuzzy Knight.

Lowe's assignment to the office of protector comes about through the enmity between Dinehart, cast as Wynne's producer, and Arnold, as a millionaire. The latter two, it seems, both have designs upon the girl, and each suspects that the other will win her. Arnold hires Lowe to keep an eye on Wynne, to make sure that Dinehart does not get anywhere near her. Wynne is enraged when she first hears about it, but soon discovers that it is fun to have a bodyguard, and particularly nice to have Lowe in that capacity. In fact, she soon finds herself in love with him. From then on, the action is fast and furious, as Lowe and Wynne seek to outwit Dinehart and Arnold.

### The Devil's in Love (*Fox*)

**Private Theatre.** **11 a.m. and 3 p.m.**

"The Devil's in Love" is the first starring picture for Victor Jory, who has Loretta Young opposite him.

The plot is laid in Africa, and the various phases of its story centre at a Foreign Legion post in the desert, in a busy seaport town, in an estaminet, and in a mission settlement. Accused of a murder he has not committed, a surgeon is dismissed from the Foreign Legion. He becomes a derelict, anonymous among many others like him at a seaport.

The arrival of a young woman on a visit to her missionary uncle creates a sudden change in him. He exposes himself to danger and arrest, merely to be of some help to this stranger. The romance between them reaches a climax when they learn of an epidemic at his old Legion post and hear of an impending attack by the natives. Together they set out into the desert and triumph over devastation and death.

In support of the stars are Herbert Mundin, Vivienne Osborne, David Manners, C. Henry Gordon, Emil Chautard and J. Carrol Naish. Wilhelm Dieterle directed.

### The Pride of the Force (*Wardour*)

**London Hippodrome.** **3 p.m.**

The ever-versatile Leslie Fuller appears in a new, and what should prove to be hilarious, dual rôle, in his new starring vehicle, "The Pride of the Force." He appears both as Bill and Bob, twin brothers. They are alike in looks only, for while Bob is the shining light of the local constabulary and famed for his athletic prowess, Bill is nothing more nor less than a goof. The indescribable adventures that befall Bill when he dons his brother's uniform and takes his place in the Force in order that Bob may carry on a liaison with a Circus Queen can well be imagined.

He is called upon to meet all sorts of exigencies, including an all-in wrestling match, a den of lions and a gang of crooks, and it is safe to say that Fuller will extract from these comical situations the very last ounce of fun.

Realistic circus scenes and an authentically staged all-in wrestling bout are among the unusual backgrounds of this film. A strong cast to support Fuller includes his wife, Nan Bates, who makes her screen début in "The Pride of the Force," Faith Bennett, Alf Goddard, Hal Gordon, Ben Welden, Frank Perfitt and Pat Aherne.

### Lucky Blaze (*Ace Films*)

**Palace.** **3 p.m.**

The co-operation and assistance of the leading owners, trainers and jockeys have been enlisted in the making of "Lucky Blaze," claimed to be the first authentic racing picture. Amongst those who have given co-operation can be mentioned Sir Ernest S. Wills, Bart., Sir Hugo Cunliffe Owen, Bart., Sir Hugh Nugent, Bart., Sir Samuel Scott, Bart., Lord Dundas, H. L. Cottrill and F. Templeman, and a galaxy of names famous on the Turf.

Directed by Widgey R. Newman, who made "Derby Secrets," this film features Freddie Fox in an important rôle, while K. Robertson, J. Collins, M. Beary, F. Rickaby, B. Carslake and S. Wragg prove they are actors of no mean ability. The main portion of this picture was produced at Lambourn, where the most amazing "string" of thoroughbreds was assembled, and it can be truthfully said that every person in this town had the interest of this picture at heart.

Produced by Ace Films, Ltd., it is the life story of a racehorse from its birth to its honourable retirement after his last great race, and the stewards and officials of the Newbury Racecourse gave Mr. Newman facilities previously undreamed of. By means of special cameras mounted in a high-powered car, we are taken alongside the horses in the big race, and camera close-ups of the action of a thoroughbred are seen on the screen for the first time. "Lucky Blaze" has been passed and "vetted" by some of the greatest experts in the country as thoroughly sound.

*Loretta Young and Victor Jory in THE DEVIL'S IN LOVE (Fox)*

*Anita Page and Allan Dinehart in I HAVE LIVED (Gaumont-Ideal)*

### I Have Lived (*Gaumont-Ideal*)

**Prince Edward Theatre.** **8.45 p.m.**

The theme "Should a Woman Tell" is given startling and original treatment by Richard Thorpe in the picture, "I Have Lived," the central figure of which is a girl who has sprung to stage stardom after a hectic career as a dance hall hostess.

Her return to better things is inspired by a theatrical producer, who meets her at the night club and discerns that the cold, cynical manner she adopts in her dealings with men is but a protective veneer which conceals a lovable disposition. He decides she is just the woman for his new play. Love comes to her, and her engagement to a wealthy man evokes shadows of her past life, who demand money as the price of silence. Is a woman's past her own affair? Does a man marry a woman for what she is and not for what she has been? These problems arise during the action of the film and are courageously solved by the actress.

Allan Dinehart and Anita Page offer superb characterisations in the picture, which also has such outstanding players as Allen Vincent, Gertrude Aster, Maude Truex, Matthew Betz and Dell Henderson. It was directed by Richard Thorpe, and the general release is on February 19, 1934.

### *Wednesday*

### Worthy Deceiver (*Gaumont-Ideal*)

**Prince Edward Theatre.** **3 p.m.**

"Worthy Deceiver" is an Angelus production, featuring Reginald Denny and Claudia Dell.

The intriguing story depicts the complications which ensue when the star player of a stranded theatrical touring company becomes an English lord to please a society-minded member of the newly rich. When he has been accused of a jewel theft and his innocence has been established, it transpires that he is really a member of the English nobility.

### Her First Mate (*Universal*)

**Prince Edward Theatre.** **8.30 p.m.**

Described as "a laugh on the ocean wave," and "a roar on the rolling deep," "Her First Mate" brings together again the new highly popular comedy team of Slim Summerville and Zasu Pitts, supported by Una Merkel, Warren Hymer, Berton Churchill, George Marion, Henry Armetta and Jocelyn Lee.

### The Affair of Voltaire (*Warner*)

**Phœnix Theatre.** **8.45 p.m.**

"Voltaire" features one spectacular incident in the life of the brilliant poet-philosopher who became known as the "Father of the French Revolution," but who was, at the same time, a friend of royalty in Europe, while being a champion of the common people of France. George Arliss in the name part is said to have evolved a magnificent character study.

The film is a faithful picture of France in the extravagant times of King Louis XV. Sumptuously mounted in sets of exceptional size and magnificence, "Voltaire," according to advance reports, unfolds a gripping melodrama in an atmosphere of breath-taking beauty and grandeur.

The supporting cast is a very strong one indeed, including as it does, Margaret Lindsay, who played opposite William Powell in "Private Detective, 62," Theodore Newton, Reginald Owen, Alan Mowbray, David Torrence, Doris Lloyd, Helena Phillips, Murray Kinnell and Ivan Simpson, while John Adolfi directed.

*Greta Garbo and John Gilbert, the famous love team, come together again in M-G-M's QUEEN CHRISTINA*

# GILBERT AND GARBO TO CO-STAR

## Famous Screen Lovers Again

ACCORDING to a cable from Hollywood, John Gilbert is to play opposite Greta Garbo in her next Metro-Goldwyn-Mayer feature, "Queen Christina." The assignment is said to have been given as the result of public demand. Gilbert, who with Garbo, formed one of the first, and undoubtedly one of the most popular and greatest box-office co-starring teams when they appeared together in "Flesh and the Devil," were seen in a series of hits, including "Love" and "Woman of Affairs."

The latter was the last time the Garbo-Gilbert team were seen together. The advent of the talkies brought about a separation, and although, of course, both have played in numerous talkie successes, this will be the first occasion on which they have been together in a talking picture. From a box-office viewpoint the reunion of these two players should be a tremendous success, because for years filmgoers all over the world have been clamouring to see these two favourites again in one film.

Preparation for the filming of "Queen Christina" have been going on for many months, as it was decided a long time ago that it should be the most spectacular and ambitious effort in which Garbo has appeared to date. It is interesting, too, because it brings Garbo back to the screen after an absence of almost a year, her last screen appearance being in "Grand Hotel."

"Queen Christina" is a story of the eccentric daughter of Gustavus Adolphus, King of Sweden. On her father's death she became Queen, but renounced the throne, tired of the pomp and ceremony, and went on a grand tour of the Courts of Europe.

The story is full of kinematic possibilities and should prove a sensation when it is finally completed. It will be directed by that master of picture production, Reuben Mamoulian.

# New Yorkshire Kinema

## Donada at Hull

The Picture Palace, Dalton Brook, near Rotherham, has closed down under the order of the Yorkshire West Riding County Council prohibiting continuance of kinemas not wholly built of brick or stone. Young and Prior, of Wombwell, near Barnsley, the proprietors, have decided to build a modern super kinema to replace the hall, and preparations are being pushed forward so that an early start may be made.

### Progress at Hull

Work is proceeding on the site of the new super-kinema to be built on Ferensway, Hull. It will be called the Regal, and the Hull City and Suburban Cinemas, Ltd., are the proprietors.

The directors are R. G. Tarran, H. W. Cundall, C. H. Ross, A. Watts, J. G. Duggleby, J. H. Stephenson, of Hull, and C. J. Donada, of London. The nominal capital is £100,000, £20,000 preferred shares.

### Hall for Wythenshawe

Wythenshawe Estate Special Committee of the Manchester City Council has agreed upon terms for the leasing of a site for the erection of a kinema in Wythenshawe Road. The necessary documents have been already drawn up.

### J. H. Haig's Enterprise

John Henry Haigh, of San Roque, Calderstones Road, Liverpool, is to apply to the Liverpool Justices on September 1, 1933, for their approval of plans of a kinema to be built near the junction of Church Street and Williamson Street, Liverpool. Mr. Haigh, with his father, Ald. Edwin Haigh, is associated with several kinemas on Merseyside.

The Mascot, Westcliff-on-Sea, is this week running a George Arliss Week, showing "Old English," "Green Goddess" and "Disraeli."

# The Week in Scotland

## Permits for Motor Advertising

## EXTENSIVE IMPROVEMENTS AT ABERDEEN

AT Glasgow Police Court last Wednesday, August 9, an interesting case for kinema managers was heard, when a manager was prosecuted for using a motor vehicle for advertising purposes without first obtaining the permission of the magistrates.

On the accused pleading ignorance of the by-law, the Fiscal said that it had been a very long time in force and every advertiser ought to know of its existence. A nominal fine of 10s. was imposed.

Green's Playhouse, Glasgow, in conjunction with the *Scottish Daily Express*, have been running Googly competitions every evening this past fortnight.

The Meteor Film Producing Society of Glasgow, who are holding an amateur film festival in Glasgow in the early winter, announce that they have secured as adjudicator Victor Saville, director of "Sunshine Susie," "Good Companions," etc. It is expected that when Mr. Saville visits Glasgow, he will deliver a lecture to the Glasgow Film Society.

### In Search of Scottish Stars

Scottish Film Productions are following the lead of another prominent film company by hunting Scotland for potential film stars. During the holidays their cameramen have been going round the various coast resorts photographing likely stars.

### Club's Winter Programme

Cinema Club (Glasgow) activities for the winter season were the subject of discussion at an executive meeting held this week, and President Bendon and his committee hope to put forward to their members a most interesting and comprehensive series of speakers and entertainments.

It should be noted that the next luncheon is in Peacock's Georgic Restaurant, Union Street, on Friday, September 8.

### Lodge Anima

Lodge Anima restarts for the winter on Friday, September 1, when the regular meeting will be held in 100, West Regent Street. Masonic Brethren in Glasgow are requested to note this date and to attend in large numbers to give the Cinema Lodge a right good send-off for the winter.

### Trade Shows

Manager Bendon, of United Artists, announces the following Trade shows:—August 17, "Ann Carver's Profession" and "Fifty Million Dollars"; August 22, "Night of Terror" and "Dangerous Cross Road," at Green's Playhouse. And "The Woman I Stole" and "Wolf at the Door" on August 18; and "Below the Sea" and "Wooden Shoes" on August 24, at La Scala.

P. Gordon, of British Lion, will Trade show "This is the Life" on August 18.

Manager Arthur, of First National, has arranged to Trade show "Good-bye Gain" on August 24; and "Head of the Family" on August 31, both at Green's Playhouse.

W. Mann, of Pathé, announces that the Trade show to be held at the Regal on Friday, August 18, will be "Meet My Sister" and not "Train 2419."

### W. and F. Glasgow Branch

Mr. Barnett is still in charge of W. and F. Scottish branch and has not severed his connection with the firm, as stated in the July 27 issue of the *Kine*. Another incorrect statement which appeared in the same issue was to the effect that S. Gerson had resigned from W. and F. We are informed that Mr. Gerson has no connection with W. and F. Glasgow branch.

### H. J. Green's Visit to the States

Herbert J. Green, of Geo. Green, Ltd., and treasurer of the Scottish branch C.E.A., left Glasgow on Tuesday, July 8, on the *Tuscania* for an extended business-pleasure tour of America. He will be away for about two months.

### New Mecca, Possilpark

The New Mecca, Possilpark, Glasgow, will be open within the next few days. Situated in the working-class area, the hall will accommodate over 1,600. James Welsh will be giving his personal attention to the house when it opens.

### Pathé's Scottish Manager

In connection with the managerial changes noted in July 27 *Kine.*, Dame Rumour has once again proved a lying jade in coupling the name of Willie Mann, of Pathé, with the change in Warner Brothers. We understand Willie had not applied, nor was asked, and has no desire to change from Pathé's Scottish management.

### Premier's Son Visits Edinburgh

Last week Alister MacDonald, the architect son of the Prime Minister, who has opened an office in Edinburgh in addition to his London office, visited the New Victoria, Edinburgh, accompanied by A. B. King, who introduced him to the manager (Andrew Connell) of what he said was recognised as one of the finest kinemas in the country. Mr. MacDonald, who has done a good deal of kinema work, examined the building critically from the architect's point of view, and expressed his appreciation of its design. The architect was W Trent, of the Gaumont-British Co.

### Dunoon Company Formed

The proposed new kinema at Dunoon, on the Firth of Clyde, has taken another step forward by the flotation last week of a limited company the Cowal Picture House Co., Bank Buildings, Dunoon. The capital is £4,000 in £1 shares. James Hamilton, the well-known Glasgow exhibitor, is associated with the venture, we understand.

### Aberdeen Improvement

Extensive improvements have been carried out to His Majesty's Theatre, Aberdeen, by Coun. J. Donald, the Aberdeen kinema proprietor, who recently acquired this theatre. The reopening ceremony was performed on Monday by Lord Provost Alexander.

In addition to the whole interior of the building being redecorated considerable refurnishing has been carried out, including the installation of 1,500 tip-up chairs.

*Jay Laurier and Betty Astell in I'LL STICK TO YOU (British-Lion), which is at the Empire, London, this week*

A new projection-room has been built at the back of the circle. Two of the latest type of Western Electric sound machines have been installed, and also two of the latest type of spot and effect lamps.

A feature is the festoon curtain. A revolving stage has also been installed. New drapings have been provided throughout the building.

Even the outside of the building, which is built of grey granite, was cleaned, and the whole frontage is illuminated by neon lighting in red, blue and green.

The alterations and renovations have cost £10,000, and have been carried out chiefly by local contractors.

The programmes to be submitted include films and variety turns.

Smethwick Town Council adopted without discussion the Watch Committee's regulations governing Sunday kinema performances. Permission was given for shows at six houses in the borough on Sunday evenings from September 10 to April 29.

*Binnie Barnes entertains the King in THE PRIVATE LIFE OF HENRY VIII (London Films) which U.A. is Trade showing this (Thursday) evening*

*Anna May Wong, the star of TIGER BAY, tells George Snazelle, A.B.F.D. manager for Birmingham, of the progress of this Ealing picture*

# NEWS FROM ALL QUARTERS

## B.I.P. Beauty Contest—Arliss Breaks Records — Sunderland Reversion

The Sheffield Entertainment Managers' Association has been inactive during the past six weeks owing to holidays. Meetings are, however, to be resumed early next month when several local problems will be discussed.

The final in the Yorkshire section of the Screen Beauty Competition promoted by B.I.P. was held at Hippodrome, Sheffield, on Thursday evening, attracting a crowded audience. The judges were W. B. Gibson, manager of the Hippodrome; Len Sullivan, manager of the Central P.H., and Arthur E. Holland, manager, Theatre Royal.

Extensive schemes of renovation and redecoration are to be carried out at the Majestic Super Kinema, Scunthorpe, and the Palace Theatre, Retford. The work is being carried out by Kenneth Friese-Greene, of 103-107, Queen Street, Sheffield.

Blackpool's news-reel theatre, the Novelty Kinema, South Shore, is introducing the variation into its programme of a full-length talking picture.

News-reels and shorts will still be retained, making the programme rather longer than it has been up to now. The picture chosen is "Taming the Jungle."

Preston has 18 kinemas, seating 19,003 people, according to the annual report of the Medical Officer.

After being closed three months, Brierfield Cinema, Burnley, reopened on August 7. The new manager is W. H. Smith, owner of the building.

### Carlisle Staffs' Motor Tour

The staffs of the Botchergate Picture House, Carlisle, had their annual outing on Sunday last, when they journeyed by motor-coach through the Lake District.

Miss Scarffe, the popular manageress of the café, accompanied the trippers.

All records were broken at the Southport Scala last week with Geo. Arliss in "The King's Vacation," and the film was kept for a second week.

There were five performances daily at the Southport Palace this week of "King Kong," special exhibitions being given at 11 a.m. and 4.15 p.m.

### Sunderland Empire Reverts

It is understood that the era of "talkies" has ended at the Sunderland Empire Theatre, which re-open on September 11 with bookings largely drawn from the Moss' Empires combine.

Ald. Robert Beresford, Chairman of the North Staffs Branch and Deputy-Mayor of Newcastle (Staffs) entertained members of the Newcastle Corporation Gasworks Committee to tea during the wook. Alderman Beresford is also Chairman of the Committee.

Bernard Cresswell, manager of Metro-Goldwyn-Mayer's Birmingham branch, won the championship of the rabbit section at the Lickey Horticultural Society's annual show with a Blue Rex. He also exhibited the champion rabbit in the Dutch class.

After running a mid-week change of programme for about three months, the Stoll Picture House, Bedminster, Bristol, will shortly return to six-day bookings.

# 90-YEAR-OLD FAN

## VISITS THE KINEMA EVERY NIGHT

Tom Robinson, of Cleckheaton, Yorkshire, who has just celebrated his 90th birthday, goes to the kinema every night in the week. There are two picture houses in the district and he goes to them on alternate nights, always sitting in the same seat at each house.

"I see two pictures twice," says Mr. Robinson, "but what can you do in a place like this? If there were no kinemas I should leave the town."

*Scenes from WORTHY DECEIVER, which Gaumont-Ideal are Trade showing next Wednesday. Reginald Danny and Claudia Dell are featured* *(story on page 6)*

## THE TWO AND A HALF MEN

### MALE PREDOMINANCE IN PICTURES

TWO and one half men are cast for every woman in a picture, Fred Datig, casting director for Paramount, has computed.

Averaging the casts of fifteen Paramount productions, recently released or now in production, Datig discovered that the average cast had ten men and four women.

One extreme was "The Eagle and the Hawk," which has fourteen men, including Fredric March, Cary Grant and Jack Oakie, and only one woman, Carole Lombard. At the other end of the list was "Pickup," where Sylvia Sidney headed a group of eleven women, while George Raft topped ten men.

"Murders in the Zoo" has six men and two women; Maurice Chevalier's "A Bedtime Story," eight and five; the "Story of Temple Drake," with Miriam Hopkins, seventeen and five; "Song of Songs," with Marlene Dietrich, three and three; "Under the Tonto Rim," eight and three; "International House," sixteen and six; "The Crime of the Century," nine and two; "Dead on Arrival," nine and four; "Song of the Eagle," nine and four; "I Love That Man," ten and six; "Supernatural," seven and three; and "College Humour," fifteen and four.

The prominence of male characters is explained, Datig said, by the fact that most stories deal with men because in films adventures happen to men more frequently than to women. And also because each story needs both a hero and a villain to a single heroine.

### SHEFFIELD MANAGER RESIGNS

W. E. Pilley, who has managed the Chantrey P.H., Sheffield, since it was built about 15 years ago, is one of the best-known suburban managers in Sheffield, is leaving to commence business for himself on the West Coast. He terminates his engagement at the end of the month.

## *H. Elton Acquires Aspley, Notts*

### *To Build Three New Midland Halls*

Nottingham's newest kinema, the Aspley, which serves one of the city's most up-to-date housing estates, is to come under the control of Herbert Elton, formerly Ideal's representative in the city, and for the last three years managing director of the Midland Empire Cinemas, Ltd.

The Aspley Kinema has only been opened about eight months.

Built and managed by a local company, it has quickly made for itself a place in the local life of the estate.

H. Elton, we understand, is also interested in the project to erect three new kinemas in the Notts and Derby area. Midland Empire Cinemas, Ltd., control a number of houses in the colliery districts. He came to Nottingham in 1920 and in 1930 left Ideal's to engage in the exhibiting side of the business. The developments since have been rapid and uniformly successful

#### Carlisle Change

The Star Cinema, Carlisle, which has for some years been owned and operated by Mrs. Gould and her family, has been transferred to Messrs. Graves, of Maryport, who have several other theatres in Cumberland, including four at Workington—the Opera House, Oxford, Theatre Royal and the Carnegie.

#### Morecambe Theatre Purchased

It is announced that two Morecambe men, Coun. J. W. Carleton and John Fletcher, have purchased the Winter Gardens, Morecambe, which includes a theatre with seating for over 2,000, a spacious ballroom, a large billiards room, an open balcony overlooking the sea, bowling greens, and extensive grounds, from Percy B. Broadhead, of the Broadhead circuit of northern theatres.

#### Grand, Holloway Road

The freehold of the Grand Cinema, Holloway Road, has been disposed of by Harris and Gillow, kinema and theatre agents, of 80, Wardour Street, W.

This firm reports that negotiations are proceeding with regard to the sale of several important London kinemas, particulars of which will be announced shortly.

#### Crewe Theatre Transfer

Terence Byron, who has taken over the lease of the New Theatre, Crewe, was last week granted a licence for stage plays by the Town Council, who also transferred to Mr. Byron the kinematograph licence.

# SUMMER CLOSING URGED IN IRELAND

### WHITE CINEMA CLUB DISCUSSION

### All-Ireland Renting Appointments

**A SUGGESTION that suburban houses in Belfast should close down for specific periods during the summer was made by Will White, of the Duncairn Kinema, at the August meeting of the White Cinema Club, Belfast. The subject is to be further explored at the annual meeting of the club.**

Mr. WHITE said that experience had taught them that the last week in June and the first two in July, especially as far as suburban houses were concerned, were run at great losses unless there was constant rain, a thing which could not be guaranteed.

He suggested that they did not bother about the houses in the centre of the city, but tried to arrange that in each district all houses should agree to close down for a specified period in the holiday season, and not only would they be able to save money, but they could give the staff their holidays. Incidentally, it would also teach the people to appreciate picture houses better, for they would realise their worth if a wet night came along and they found they had nowhere to go.

Gerald Morrison said the difficulty would be to get all houses in different districts to agree. If one house in any one district kept open, it would not be fair to the others.

W. HOGAN (the president), who presided, said that as far as he was concerned, he was quite willing to agree to closing down, and he was certain that other houses in his area would fall into line, but this willingness might not be found in other districts in Belfast. He thought it would be best if they went fully into the matter at the forthcoming annual meeting, and see whether something could not be done.

This was agreed to.

#### Services Recognised

The club is never unmindful of services rendered to it, and it has now decided to go a step further and to present each retiring president, treasurer and hon. secretary with a gold jewel as a memento of their term of office. Designs have been invited for a suitable jewel, and it has also been decided that the three past presidents —Will White, George Dobler, and Gerry Morrison—shall be given a jewel each.

It was decided to make arrangements for the annual bowling tournament to be held in September at Fruithill Park, Belfast, and to entertain members to luncheon.

#### Renters' New Appointments

Congratulations to one of the best known and most popular personalities in the Irish Film Trade—Tommy Hanlon, of Dublin—who has been appointed Columbia's representative for the whole of Ireland. Tommy has had great experience, having been with Warner Bros., and also that well-known renter, Walter McNally. Tommy has quickly got into harness, and will have as his principal traveller, Godfrey Nash, who is also well known in the Trade.

Charles Parkinson will handle, on behalf of Butchers, the exploitation and distribution of "Love's Old Sweet Song" for the whole of the country—north and south. This policy of companies appointing men who know the territory and the exhibitors, with their likes and dislikes, is cordially welcomed by the Trade, who regard it as being infinitely better than appointing men who are completely without the slightest knowledge of Irish affairs and conditions.

#### Building in Belfast

More kinemas for Northern Ireland, and in Belfast, too. At the moment suburban districts are in the limelight. Work is now well ahead with a new house for Holywood, and another one on the Ormeau Road, Belfast, and the new ones projected are in the Crumlin Road area on a site at Tennent Street, and the other one is on the Castlereagh Road. There is also talk of a much-spoken-of site in the centre of the city being once more in the limelight. A number of parties are interested, and there may be early developments.

#### Educationist's Diatribe

One of these days we will get an educational conference in Ireland which will have a good word to say for kinemas in general, observes the *Kine.* correspondent. The latest gathering in Dublin has been the World Educational Conference, and Beresford Ingraham (England), in his attack, said that the movies had exploited their leisure time and reduced their romance, their spirit of adventure, their ideas of love, affection, constancy, and the ultimate triumph of right and justice to the tawdriness and superficiality of the film on which they were portrayed. They had ceased to want flesh and blood, and the living, vibrant voice to excite their hope or loyalty.

"We have become satisfied with the mechanised, articulated histrionics of an apparatus, that, if education had done its duty, would never have been more than a childish toy. It has undermined life in a manner almost unbelievable, and it will require almost a miracle to bring us to the surface out of an inferno which Dante himself could not have perceived."

Dr. Burke (Free State) said that the Free State had set up a committee to see what could be done in adapting the kinema for educational purposes.

#### Watching Briefs

A resolution was passed urging a careful study of kinema programmes and their effects on children, the establishment of groups of parents' committees for the evaluation of motion pictures so that programmes should make for the enrichment of home life and enlightened parenthood, and that information already compiled through national and international agencies should be made available for parents and teachers everywhere.

It was also suggested that teachers should note the reaction of pupils to current kinema programmes and estimate their effect on health and behaviour as well as on school work.

#### Labour Dispute Settled

The dispute at the Capitol, Dublin, regarding staffing has been amicably settled as a result of the conferences between the Employers' Association and the employees' union.

There is still no definite news, however, of a fresh agreement having been arrived at in regard to the wages, etc., of employees for the whole of the Cinemas and Theatres Branch of the Irish General and Transport Workers.

#### A Reopening

The Rinn Cinema, Ringsend, Dublin, has reopened under the control of three well-known figures in the Irish exhibiting world—Billy James, Percy Whittle, and W. Doherty. Mr. James has wide experience of the Trade. He was chief projectionist of the Bohemian, Dublin, when it first opened, and later at the Scala, and after holding managerships, became managing director of the Sandford, Dublin, and at the present time he is also in control of the City and Midland Cinemas in Londonderry.

Charles W. Herbert and Thomas Bills, on behalf of Fox Movietone News, are making a tour of the Free State taking pictures for "The Magic Carpet" series.

In connection with the screening of "Looking on the Bright Side," at the Savoy Cinema, Dublin, the management arranged for Gracie Fields to speak at the opening performance, and for this purpose she spoke from London, and her speech over the long-distance telephone wire was amplified perfectly into the hall, arrangements being made for this purpose with the Post Office authorities.

*June Knight, Universal's capture from the Broadway stage, who will be seen in FOUR WISE GIRLS*

## *OUR USHERETTE*

*By J. P. DAVIS*

# "Just a Song at Twilight, When the lights are low—"

*(By Arrangement with BOOSEY & Co., Ltd.)*

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## To your Organist—

**You know it always gets them**
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## To YOU, Mr. Exhibitor—

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**250 Exhibitors who have booked**

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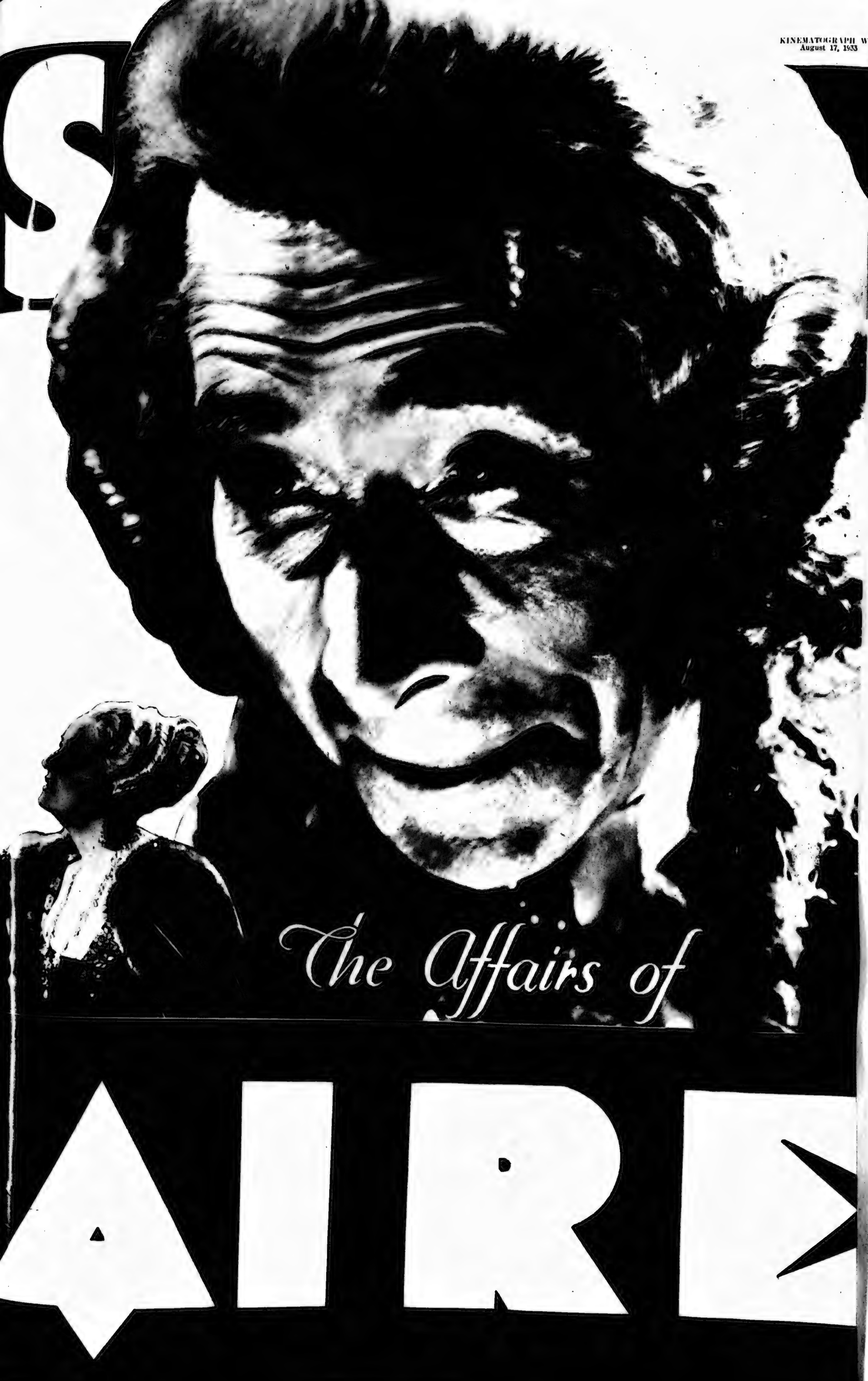
**VOLTAIRE** . . . THE MAN WHO SHOCKED THE WORLD'S MOST VICIOUS
**VOLTAIRE** . . . WHO DREW THE RAVISHING BEAUTIES INTO HIS FATAL PO

## MYSTERY MAN OF THE CENTURIES !

# VOLT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NEMATOGRAPH WEEKLY

August 17, 19

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# WARNERS IMPROVING

## ENCOURAGING REPORT

### Paramount also Making Good Progress

*By Our City Editor*

ALTHOUGH the earnings of Warner Brothers and its subsidiaries are still on the wrong side, the report for the last quarter shows some signs of returning prosperity to the company. For the thirteen weeks ended May 27, the corporated balance-sheet shows a net loss of 1,579,030 dollars, which is approximately half the total loss experienced in the corresponding period of last year.

All bank loans have been paid off up to this date and the company's cash resources at present stand at 2,738,000 dollars, while total current assets amount to 13,873,000 dollars, which exceeds liabilities by about 5,000,000 dollars.

Before providing for the allocations of depreciation, amortisation, etc., the net income figure stands at 5,850,000 dollars.

**Paramount Progress**

It is reported by the trustees of the Paramount Publix Corporation that, as a result of the last six months' operations, a substantial improvement in the financial position of the company was seen.

An improvement of over 250,000 dollars in the cash position of the Paramount Publix Corporation was reported, while that of the Paramount Production Company has improved by over 3,000,000 dollars from 1,611,000 dollars to 4,836,000 dollars.

**RKO Figures**

A net loss of 10,695,503 dollars for 1932 is reported by Radio-Keith-Orpheum after all charges, but before provision for subsidiary cumulative preferred stocks in arrears. After preferred subsidiary charges have been made a figure remains of 5,660,770 dollars. No fair comparison can be made of these figures as the balance-sheet for the previous year was not consolidated as in the case of the above figures.

**Liverpool Kinema's 5 per cent.**

After charging £645 for having the hall redecorated and the building generally renovated, and writing off one-quarter of the cost of lease and installation of talking films equipment, the accounts of the Tunnel Road Picturedrome, Ltd., Liverpool, for the year ended July 1 show a loss of £1,691. Despite this, shareholders have received a dividend of 5 per cent. for the year. The subscribed capital of the Tunnel Road Picturedrome, Ltd., is £8,000. According to the nineteenth annual report and statement of accounts, the reserve (less £3,000 transferred to appropriation account) stands at £4,000. Land and buildings are valued at cost, £10,266 15s.; furniture and fittings, less depreciation, £159; investments, £2,000. Dividends paid by this concern during the previous three years are: 1931-32, 17½ per cent.; 1930-31, 25 per cent.; and 1929-30, 20 per cent.

**Liverpool Majestic Picture Palace, Ltd.**

Liverpool Majestic Picture Palace, Ltd., has had another good year's trading, shareholders having received a dividend of 10 per cent., which, with the interim dividend of 5 per cent. paid in December last, makes 15 per cent. for the year. The Majestic has returned to its shareholders the paid-up capital several times over, and on two or three occasions within the last ten years has paid dividends of 40 per cent. and 45 per cent. According to the twentieth annual report of the directors, the company has a paid-up capital of £7,000. The leasehold land and buildings are reckoned at cost, £10,649; furniture and fittings, less depreciation, £788; investments, £4,377; and cash in bank, £1,002. The balance of the cost of lease and installation of the talking-picture equipment has been written off.

**Rochdale Profits**

The report of Proprietary Theatres (Rochdale) for the half-year ended July 31 shows a profit for the two subsidiary companies amounting to £2,711, compared with £3,536 for the corresponding half of last year, while profits from Proprietary Theatres for rents, etc., amounted to £466. A sum of £26,465 has been carried forward.

**Tussauds' Continued Activity**

Last week's business in the kinema share market was still under the influence of the Bank Holiday, and, as a result, although activity was brisk in the leading issues, no striking features were recorded.

It is of interest to note, however, that the upward tendency of Madame Tussauds issues, mentioned in these columns last week, continued, but with less material advantage to holders. The Deferred shares improved 1½d. to 2s. 6d., while the Preference rose 3d. to 2s. 1½d. The Debentures were again unchanged.

Baird Television shares attracted attention, as for some time past, causing a further appreciation to 1s. 6d. for the Deferred Ordinary, and the Preferred Ordinary frequently changed hands around last week's quotation.

Other rises, although small, added to the brighter state of the market, and the Ordinary and Preference shares of A.B.C., B. and D. Preferred, B.I.P. Ordinary, and Gaumont-British Ordinary participated in this movement. The new debentures of the last-named concern encouraged business, and several markings were recorded in the stock, which finally closed at £93¾, an improvement of 2s. 6d. Stoll Picture Theatres were marked up to 3s., and P.C.T. issues were firm.

Gainsborough Ordinary shares declined 6d. to Theatres Preference, which declined 3d. to 12s. 3d., and A.P.P.H. Ordinary 3d. to 23s., were practically the only shares throughout the list to register falls, going, as they were, influenced by some selling. 9s. 9d., but later recovered to 9s. 3d. General

**NEW PUBLIC COMPANY**

**Cowal Picture House Co., Ltd.**—Registered in Edinburgh August 10. Capital, £4,000. The directors are: James Hamilton, 51, Melville Street, Pollokshields, Glasgow, director; John Scott, The Hotel, Kilmun, hotel proprietor; and Donald J. McDiarmid, Union Bank Buildings, Dunoon, solicitor. Secretary: D. J. McDiarmid. Registered office: Union Bank Buildings, Dunoon.

**NEW PRIVATE COMPANIES**

**Regal (Worksop), Ltd.**—Registered August 3. Capital, £3,000 in £1 shares. To acquire a transfer of the lease (with option to purchase) of The Miners' Welfare Hall and Institute and Pavilion Theatre demised by the official Trustee of Charity Lands and others to Arthur R. Wood. The directors are: Arthur R. Wood, Ripon; Mrs. Maxine W. Drew, 69, Holland Park, W.11; Thomas Johnson, Leeds. Solicitors: Pullan, Davies and Co., 31, Bond Street, Leeds. Registered office: The Palladium, Kirkgate, Ripon.

**Rallim Theatres, Ltd.**—Registered August 4. Capital, £3,000 in £1 shares. To acquire the Princes Cinema now carried on by Harold B. Millar at Brighton. The directors are: Harold B. Millar and Mrs. Winifred V. Millar, Brighton. Solicitors: W. W. Young, Sons and Ward, 24, Ely Place, E.C.1.

**Productions Service, British, Ltd.**—Registered August 4. Capital, £100 in £1 shares. To promote and protect the interests of composers, authors and others connected with the musical and entertainment industries, etc. The directors are: Albert E. Leale, Jerome Kern and Clifford L. Grove. Secretary: Clifford L. Grove. Registered office: 52, Maddox Street, W.1.

**New Opera House, Wakefield, Ltd.**—Registered August 5. Capital, £5,000 in 4,625 8 per cent. cumulative preferred ordinary shares of £1 and 7,500 deferred shares of 1s. each. Proprietors and managers of theatres, kinematograph shows, etc. Solicitors: Caterall, Son and Boulton, Wakefield.

**Suburban Entertainments, Ltd.** — Registered August 8. Capital, £4,000 in £1 shares. To acquire the Picardy Kinema, Harlesden, Middlesex, now owned by David D. Rose. The directors are: Reginald I. Abrahams, 39, Anson Road, Cricklewood, N.W.; Alfred Abrahams, 6, Vale Court, Maida Vale, W.9. Solicitors: J. N. Nabarro, 170, Piccadilly, W.1. Registered office: Picardy Kinema 120, High Street, Harlesden.

**Peterborough Amusements, Ltd.** — Registered August 10. Capital, £5,000 in £1 shares. To acquire the City Picture House, Peterborough. The directors are: Mrs. Rose Bancroft, 126, Park Road, Peterborough (chairman and permanent director); Jack Bancroft, 126, Park Road, Peterborough. Solicitor: Harry Lipton, 36, Duke Street, St. James's, S.W.1.

**Theatre Cinema (Cambridge), Ltd.**—Registered August 10. Capital, £1,000 in £1 shares. The directors are: Richard W. Mean, Archibald H. Forbes, Herbert C. Buttress, Percy V. Wallis, Fdk. Winton Smith, 285, Hills Road, Cambridge (director of Cambridge Cinemas, Ltd.), James S. Barker, Catherine G. Reynolds, Meadowcroft, Old Chesterton, Cambridge (director, Cambridge Cinemas, Ltd.). Solicitor: Wm. J. Taylor, Cardigan Lodge, Newmarket. Registered office: 21, Hobson Street, Cambridge.

**Avon Pictures, Ltd.**—Registered August 12. Capital, £100 in £1 shares. Film producers, etc Secretary: H. Rossiter.

**INCREASE OF CAPITAL**

**Keynsham Picture House, Ltd.**, 28, High Street, Keynsham, Somer-set.—The nominal capital has been increased by the addition of £9,500 in £1 shares beyond the registered capital of £500.

**RECEIVERSHIPS (APPOINTMENT OR RELEASE)**

**French Photo:one, Ltd.**—W. H. Cork, of 19, East cheap, E.C., was appointed Receiver on April 22, 1932, under powers contained in debentures dated January 1, 1932. (Notice filed August 1, 1933.)

**H. E. Hayward Productions, Ltd.**—S. W. Adams, of 15, Soho Square, W. (formerly of 8, Queen Street, E.C.2) ceased to act as Receiver and Manager on August 4, 1933.

**Stratford Pictures, Ltd.**—R. K. Hardy, of Coventry House, South Place, E.C.2, ceased to act as Receiver and/or Manager on April 7, 1933. (Notice filed August 4.)

*In the Courts*

**POSTERS ON UNAUTHORISED SITES**
**Two Welsh Prosecutions**

PROSECUTIONS have been made both at Machynlleth and Fishguard Police Courts for breaches of the Advertisements Regulations Act, 1907, and the County Council's by-laws based thereon, by posting pictorial and advertisement placards relating to forthcoming entertainments in unauthorised places.

Ignorance was pleaded in excuse of the offences.

Lord Justice Atkin, who is chairman of the Machynlleth magistrates, said that one of the troubles of this kind of offence was that the posters were not afterwards taken down—though in the case being dealt with they were.

The offences were claimed to have impaired the views and depreciated the beauty of the scenery.

At Machynlleth the defendant was fined £4, but the Fishguard defendant was let off on payment of costs.

**LICENCE CONTRAVENED**
**By Publicity Stunt**

THERE was a sequel to a woman winning £1 by sitting alone in the Hippodrome at Farnworth, at midnight, during the screening of a film described as "weird and awful," at Bolton County Police Court, when The Hippodrome (Moses Gate), Ltd., were summoned for contravening a condition of their licence by opening on a Sunday.

C. A. J. Plant, secretary and manager, was summoned for aiding and abetting.

Supt. Turner said Ethel Large (24) saw an advertisement offering £1 to any woman sitting alone and seeing the film through. Miss Large saw the film. To her finger was attached a thread which she had to pull if she wished the film to stop. But she enjoyed the film and won the £1. As this took place on Sunday it was alleged to be an offence. The doors were not opened to the public.

The defence was that, if the conditions were interpreted literally, it would be an offence to open the premises on a Sunday for cleaning.

The company were fined £5 and Mr. Plant fined 20s.

**HULL KINEMA THEFT**
**Organist Charged**

FREDERICK DENNIS TURNER, assistant manager and organist of the Mayfair Kinema, Hull, appeared at the Hull Police Court last Wednesday, August 9, charged with the theft of £110 belonging to the theatre.

A bag containing £95 was discovered hidden in the organ. He later admitted the theft, and a further sum of money was found. Turner was remanded on bail for eight days.

## SHARE MOVEMENTS

| | Last week. | This week. | Movement. |
|---|---|---|---|
| A.B.C. Ord. 5s. | 3 3 | 3 6 | + 3 |
| ,, ,, 7½% Pref. | 17 - | 17 1½ | + 1½ |
| A.P.P.H. Ord. | 23 3 | 23 - | — 3 |
| Assoc. Talk. Pic. Ord. 5 - | 4½* | 4½* | — |
| Baird Televis. 10% Prefd. Ord. 5 - | 1 1¼ | 1 1½ | — |
| Baird Televis. Defd. Ord. 5 - | 1 4½ | 1 6 | + 1¼ |
| Blackpool Tower Ord. £1 | 65 - | 65 - | — |
| Brit. Cine. Theat. Ord. 10 - | 4 1½ | 4 1½ | — |
| ,, & Dom. Defd. 1 - | 4 | 4 | — |
| ,, ,, Prefd. Ord. | 2 9 | 3 - | + 3 |
| ,, In. Films (Props.) 10 - Ord. | 4½ | 4¾ | — |
| ,, Inter Pic. 5 - Ord. | 3 6 | 3 7½ | + 1½ |
| ,, ,, ,, 8% Pref. | 21 - | 20 - | — |
| ,, Lion Pref. Ord. | 2 6 | 2 6 | — |
| ,, ,, Def. 4d. | 3 | 3 | — |
| Denman P.H. 7% 1st Mt. Deb. | £106 | £106 | — |
| ,, ,, 7% Conv. Deb. | £105½ | £105½ | — |
| Gains. Pic. Ord. 10 - pd. | 9 3 | 9 3 | — |
| Gaumont-British Ord. 10 - | 13 3 | 13 6 | + 3 |
| ,, ,, "A" Ord. | 6 1½ | 6 1½ | — |
| ,, ,, 5½% new Pref. | 18 6 | 18 6 | — |
| ,, ,, Converted Pref. | 18 6 | 18 6 | — |
| ,, ,, 4½% New Debs. | £93⅝ | £93¾ | + 2 6 |
| General Thea. Pref. | 12 6 | 12 3 | — 3 |
| ,, ,, 6½% 1st Mort. Deb. | £96¾ | £96¾ | — |
| Ldn & South Super Cin. 2 -Ord. | 3 | 3 | — |
| Mdme Tussauds 1 - Def. | 2 4½ | 2 6 | + 1½ |
| ,, ,, £1 Cum. Pref. Ord. | 24 10½ | 25 1½ | + 3 |
| ,, ,, 5% 1st Mort. Deb. (Conv.) | £97½ | £97½ | — |
| Moss' Empires £1 Ord. | 8 6 | 8 6 | — |
| ,, ,, £1 Cum. Pref. | 9 - | 9 - | — |
| ,, ,, 6% Deb. | £100 | £100 | — |
| ,, ,, 4% Perp. Deb. | £62¼ | £62¼ | — |
| P.C.T. Ord. 10 - | 19 4½ | 19 4½ | — |
| ,, 7½% Ptg. Pf. Ord. | 22 9 | 23 - | + 3 |
| ,, Cum "A" Pref. £1 | 27 3 | 27 3 | — |
| ,, ,, "B" | 24 6 | 25 | + 6 |
| ,, 6% 1st Mort. Deb. | £1°5½ | £105½ | — |
| ,, Const. 7% Pref. | 22 6 | 22 6 | — |
| Stoll P.T. Corp. | 2 9 | 3 - | + 3 |
| United P. Thea. 10% Pref. Or 1 | 3 | 3 | — |
| ,, ,, ,, 7% 1st Mort. Deb. | £53½ | £53½ | — |

£1 Shares unless otherwise stated *Nominal.

# MEN AND MOVEMENTS

### H. Bisher Joins A.B.C. in Brum—Friars, Canterbury, Directors—F. Studd's Record—Promotion for R. W. MacGillivray—W. Gordon Smith's New Appointment.

**H. Percival Bisher** has relinquished his appointment as general manager of the Blythswood Cinema, Glasgow, and has joined Associated British Cinemas. He has succeeded Fred W. Simpson as manager of the Robin Hood Cinema, Hall Green, Birmingham. Prior to his associations with the Glasgow enterprise, Mr. Bisher was for a number of years engaged with the Alex King undertakings. He is well known for his exploitation methods, and it is interesting to note that he tied with a Hull exhibitor for the first quarterly prize offered by the *Kine* for consistent showmanship.

*H. P. Bisher*

**Fredk. W. Simpson** has severed his connection with Associated British Cinemas as manager of the Robin Hood Theatre, Hall Green, Birmingham. Prior to taking over control at the Hall Green house, Mr. Simpson was relief manager in the London area for A.B.C., and previous to that he was associated with the Metropolitan and Provincial Cinemas, Ltd.

**J. Dowey** has been appointed manager of the reconstructed Pavilion Theatre, Worksop, which will open in a few weeks under the title of the Regal. Mr. Dowey, who comes to Worksop from Hackney, has a varied career in the Trade, his experience being derived from London, Birmingham, Leicester, Ipswich, and other centres.

**Wallace H. Hewitt**, who has joined Oscar Deutsch on the board of directors of the Friars Theatre, Canterbury, is a native of Sittingbourne. First entering the field of commerce as a draper in Gillingham, he has become associated with many enterprises, and at the moment is chairman of Edward Lefevre, "Ye Olde Wool Shoppe," Canterbury; is a founder director of the Gillingham Electric and Steam Laundry Co., Ltd.; a director of the Star Laundry Co., Ltd., Rochester, and upon their merging into one combine under the title of the National United Laundries Corporation, Ltd., retained his position as director of the local laundries.

*W. HEWITT*

*F. S. BATES*

**F. Stanley Bates**—one of the life directors of the Friars Theatre, Canterbury, and the Odeon, Kingston-on-Thames—was a student of Marlborough and Jesus College, Cambridge. Entering the business world, his energies were first confined to the oil industry, in which for ten years he was associated with the Anglo-American Oil Co. He has now transferred his activities to the exhibiting industry and has joined Oscar Deutsch in the creation of the chain of Odeon Theatres now in course of erection in the South.

**Fredk. J. Studd**, who, on August Bank Holiday Monday organised the fourth special birthday programme at the Beaufort Cinema, Birmingham, on which occasion each patron was presented with a neat souvenir pocket note pad, has over twenty-five years' experience in the entertainment industry. In the Midlands he is well known, having held the management of the Parliament Street Cinema, Nottingham; the Globe Theatre, Coventry; the Scala, Tunstall; the Palace, Grand Picture House, and the Rock Cinema at Mansfield. He was for several years connected with the P.C.T. in the management of the Agricultural Hall, Wolverhampton—now the Gaumont Palace, and prior to his joining his present company to open the Beaufort Cinema in 1929 was associated with the Parker Circuit in charge of the Rialto Cinema at Hall Green. Mr. Studd has been prominent on a number of occasions for his exploitation enterprises and one is assured of something new in this direction whenever a visit is paid to the hall.

**A. R. Partner** will manage the Corinth Cinema, Hayes, Middlesex, which opened last week. Mr. Partner, who is a director of the company owning the house, was formerly at the Globe, Chertsey, and the Plaza, Addlestone, in managerial capacities.

**H. Louis Wilson**, for eleven years general manager of the Premiere, Harringay, and the Palais de Luxe, Wood Green, has purchased the Marlborough Hotel, Richmond Hill, Surrey, where he will be pleased to meet his many friends in the Trade when he takes possession on August 24. Mr. Wilson was formerly of the Brixton Pavilion and the Stockwell Palladium, the Blue Hall, Edgware Road, and elsewhere.

**T. T. Hellet**, on leaving the Whiteladies Picture House, Clifton, Bristol, was presented with a silver cigarette box, suitably inscribed, as a token of good will and esteem from the theatre and café staffs. Mr. Hellet is leaving the house to take up the position of supervisor of the Regent Cinema circuit.

**L. F. Obert**, who, as mentioned in last week's *Kine.*, succeeds Trevor Jones in the management of the Vandyck, Fishponds, Bristol, has had about two years' experience of the kinema business, all of which he has spent at various London theatres, the Vandyck being his first provincial appointment. Before entering the Industry Mr. Obert was engaged in a banking house in Paris, a city in which he has spent the greater part of his life.

**R. W. MacGillivray**, the popular Scottish manager for Warner, has received the good wishes of numerous Trade friends on his appointment as assistant general sales manager to J. Walton Brown at the London offices of Warner. Mr. MacGillivray has been associated with the Trade over a great number of years. In 1919 he was with Jury, and a year or two later joined Film Booking Offices. Then he represented Universal in Scotland, and about four and a half years ago joined Warner.

*R. W. MacGillivray*

**Bernard Cresswell**, Metro-Goldwyn-Mayer's Birmingham branch manager, at the Lickey Horticultural Society's show on Tuesday, won the championship in the rabbit section with "Blue Rex," and also special prize for the best Dutch.

**J. G. Johnson** has been appointed manager of the Bedford and Regent Kinemas, in the Southport suburbs. Formerly, he was manager of the Scala, Lord Street, the Opera House and the Winter Gardens.

**Alfred Richards** has been appointed resident organist at the Gaumont Palace, Wolverhampton, in succession to Eric Spruce, now at the Beaufort Cinema, Birmingham. Prior to his present appointment, Mr. Richards acted as the relief organist for Gaumont-British in the Midland area

**W. Gordon Smith**, for over four years manager of the Picturedrome, Macclesfield, has been appointed general manager of the Lido, Kingsway, Manchester, also of the Lido, Sale, now in course of erection, of which J. Buckley is the proprietor. Mr. Smith was formerly on the legitimate stage and played principal rôles in the George Dance companies. He won a commission during the war, and afterwards became manager of the Rialto, London. Later he became general manager for Universal at the New Oxford, Manchester.

*W. G. SMITH*

*CHRIS HADFIELD*

**Chris. Hadfield**, manager of the Lido, Burnage, for the past two years, has now severed his connection with this kinema. He was formerly at the Piccadilly and Hippodrome (variety), in Manchester, and is to be succeeded by Gordon Smith, from the Picturedrome, Macclesfield. Mr. Hadfield has not yet taken over a new post. He resides at 55, Holland Road, Chorlton-cum-Hardy, Manchester.

**Bernard Tomkins** has been appointed manager of the recently-opened Ambassador, Stoke Newington. Mr. Tomkins is an experienced showman who has in the past been in the business on his own account.

**L. Tyne Chapman** has been appointed to the managerial chair of the Picture House, Erdington, Birmingham, where he succeeds C. W. Paulser. Prior to his joining the Regent circuit, L. T. Chapman was at the King's Theatre, Walthamstow, previous to which he held office at the Princes and Lyric Theatre in the same district. This is Mr. Chapman's first appointment in the Midland area.

*L. T. CHAPMAN*

**H. S. Hind**, technical adviser to the Industrial and Educational Department of Western Electric, was married on Monday and left for his honeymoon in Cornwall. Mr. Hind was for some time instructor of the Western Electric service school before being assigned to the Industrial Department under E. P. L. Pelly.

# Very Latest and Detailed

## "Pilgrimage"

Story by I. A. R. Wylie. Adapted by Philip Klein and Harry Connors. Dialogue by Dudley Nichols. With Henrietta Crosman, Norman Foster, Marian Nixon, Heather Angel, Lucille la Verne and 1,000 others. Directed by John Ford.

## "My Lips Betray"

A romantic operetta. Screen play by Hans Kraly and Jane Storm. Dialogue by S. N. Behrman. From the play "Der Komet," by Attila Orbok. Directed by J. G. Blystone. Music and lyrics by William Kernell. Starring Lilian Harvey and featuring John Boles and El Brendel.

## "Berkeley Square"

From the stage play by John Balderston. A Jesse L. Lasky production, with Leslie Howard, Heather Angel, Valerie Taylor, Irene Browne and Beryl Mercer. Directed by Frank Lloyd.

## "Doctor Bull"

A comedy drama from the novel "The Last Adam." Directed by John Ford. Starring Will Rogers, with Louise Dresser, Vera Allen, Marian Nixon, Ralph Morgan, Howard Lally, Mike Donlin, Rochelle Hudson and others.

## "The Power and the Glory"

An original screen play by Preston Sturges. Directed by W. K. Howard. Starring Spencer Tracy and featuring stellar cast, headed by Preston Foster, Helen Vinson and others. A Jesse L. Lasky production.

## "The Worst Woman in Paris?"

An original story by Monta Bell, who will also direct. Screen play by Martin Brown. All-star cast, headed by Benita Hume, Adolphe Menjou, John Boles and others to be announced. A Jesse L. Lasky production.

## "Paddy the Next Best Thing"

From the novel by Gertrude Page. Dialogue and screen play by Edwin Burke. Directed by Harry Lachman. Co-starring Janet Gaynor and Warner Baxter, with Harvey Stephens, Walter Connelly, Margaret Livingstone, Merle Tottenham, Fiske O'Hara, Roger Imhof and others.

## "The World Moves On"

Topping everything to be released in 1933-34. Unprecedented production with all-star cast. An original story by Reginald Berkeley. Directed by John Ford. Personally supervised by Winfield Sheehan.

## "Fox Movietone Follies"

Musical extravaganza, featuring an extraordinary story. The outstanding all-star production of 1933-34, with Janet Gaynor, Will Rogers, Warner Baxter, Lilian Harvey, Henry Garat, Spencer Tracy, James Dunn, Sally Eilers, Heather Angel, John Boles, Lew Ayres, Raul Roulien, El Brendel, Norman Foster, Harvey Stephens, Sid Silvers, Herbert Mundin, Ralph Morgan, Florence Desmond and 300 of the world's most beautiful girls. Songs by Richard Whiting. Dances by Sammy Lee. Scenario story and assembly by Philip Klein. Music by Louis de Francesco.

## "Music in the Air"

A musical adventure. C. B. Cochran's current London hit. Now in its ninth month on Broadway; also playing in 11 other important cities throughout the world. From the operetta by Oscar Hammerstein II. and Jerome Kern. To be enacted by an all-star cast of the foremost stars of Hollywood, Broadway, London, Paris and Vienna, and featuring a select chorus and singing ensemble.

## "Romberg-Harbach Musical Play"

This is an original musical play destined to be one of the outstanding attractions of the new season, featuring an all-star cast and written by Sigmund Romberg and Otto Harbach, authors of some of the greatest box-office successes the legitimate theatre has known in the past decade.

## "What Now, Little Man?"

The greatest selling novel since "All Quiet on the Western Front," by Hans Fallada. Another super special that belongs right in the top class. Will be elaborately produced on a "roadshow" scale. Powerful all-star casts of top-notch names.

## "Jesse L. Lasky Special"

An original by S. N. Behrman, starring Lilian Harvey and a cast of featured players. This, too, should be rated among the industry's most important box-office undertakings of the new season. As yet untitled, but a definite title will be announced shortly. The world-famous Teatro Di Picoli (Marionettes) Players, who ran for months at the George M. Cohn Theatre in New York, will appear in this production.

## "All Men are Enemies"

Another big selling novel and the sensation of two continents. By Richard Aldington. This will be a production of supreme importance and will be made on a large scale. Comparable and in the class with "The World Moves On," "Fox Movietone Follies," "Music in the Air," "Paddy the Next Best Thing."

## "Jimmy and Sally"

Romantic drama based on story by Mauri Crashin and James Seymour. Co-starring James Dunn and Sally Eilers.

## "I am a Widow"

Sophisticated and glamorous farce, based on story by C. N. Williamson and Sidney Arundel. Featuring John Boles, Ralph Morgan and others.

## "He Knew His Women" (t.t.)

The latest romantic and dramatic adventures of the irresistible and glamorous "Cisco Kid." Starring Warner Baxter and featuring a stellar cast.

# FOX — THE NEW LEAD

# ed Official Information

## "My Weakness"

A musical comedy by Buddy de Sylva. Additional dialogue by Bert Hanlon and Ben Ryan. Continuity and directed by David Butler. Music and lyrics by De Sylva, Lee Robin and Richard Whiting. An all-star cast, headed by Lilian Harvey, with Lew Ayres, Sid Silvers, of Broadway's musical comedy "Take a Chance" fame, Charles Butterworth, Harry Langdon, Barbara Weeks, Irene Ware, June Vlasek, and 300 hand-picked Hollywood dancing and singing beauties.

## "Kiss and Forget"

An up-to-the-minute musical romance, starring Henry Garat and featuring a stellar cast of idolised screen charmers.

## "There's Always To-morrow"

Comedy drama based on the novel "Green Dice," by Anne Cameron. Directed by Frank Borzage. Starring Will Rogers, with Zasu Pitts, Florence Desmond, June Vlasek, Howard Lally, Alan Livingston and others.

## "Charlie Chan's Greatest Case"

Detective drama, based on Earl Derr Biggers' famous character, with screen play by Lester Cole and Marion Orth. Directed by Hamilton MacFadden, starring Warner Oland and featuring Heather Angel with Walter Byron, John Warburton, Roger Imhof and Frank Atkinson.

## "Grand Canary"

Based on the sensational novel by A. J. Cronin. An all-star cast, headed by Warner Baxter. This will be one of the very top productions.

## "Frontier Marshal"

Outdoor romance based on story of Stuart N. Lake. Screen play by Dudley Nichols. Starring George O'Brien.

## "In Your Arms"

A musical romance, based on the story by Sig Herzig and Maurice Hanline. Screen play by S. N. Behrman and Edmund T. Lowe. Music by Richard Whiting, William Kernell and Frederick Hollander. Starring Lilian Harvey.

## "Peking Picnic"

An all-star production and one of the more important 1933-34 releases. Based on Ann Bridge's novel. Screen play by Edward S. Paramore, Jr. A Jesse L. Lasky production.

## "As Husbands Go"

Based on Rachel Crother's famous stage success. Featuring an all-star cast, including Philip Merivale. A Jesse L. Lasky production.

## "I come from Hell"

Farce comedy, based on story by George Marshall and Andrew Bennison. Featuring an all-star comedy cast headed by El Brendel and others to be announced later.

## "Dressed to Love"

A dazzling romance based on the Paris stage hit, "Dressmaker of Luneville," by Alfred Savoir. With a stellar cast.

## "Woman and the Law"

Comedy drama. Screen play by Dudley Nichols and Lamar Trotti. Featuring stellar cast, headed by Preston Foster and Claire Trevor.

## "Third Janet Gaynor Starring Vehicle"

A "surprise" package and a supporting cast comparable with that which will appear with her in "Paddy" and the tentatively titled "House of Connelly."

## "The House of Connelly" (t.t.)

Based on the Broadway hit of the same title, by Paul Green. Adaptation and dialogue by Edwin Burke. Directed by Henry King. Starring Janet Gaynor and featuring Lew Ayres, with an important supporting cast.

## "David Harum"

A comedy drama based on Edward Noyes Westcott's famous rural story and on the dramatisation by Ripley and M. W. Hitchcock. Screen play by Paul Green. Starring Will Rogers.

## "Orient Express"

Melodramatic romance, based on novel by Graham Greene. Directed by Paul Martin. Featuring Heather Angel, Norman Foster, Herbert Mundin and others to be announced.

## "Hoop-La"

Romantic drama from a made-to-order story Directed by Frank Lloyd. Starring Clara Bow, with Norman Foster and a stellar supporting cast.

## "The Last Trail"

Zane Grey story. Screen play by Stuart Anthony. Directed by James Tinling. Starring George O'Brien, with El Brendel and Claire Trevor.

## "Odd Thursday"

Dramatic story, based on book by Vera Caspary Screen play by Jane Storm. Starring Warner Baxter and featuring Mimi Jordan.

## "Walls of Gold"

Story by Kathleen Norris. Ran as a serial in American magazine. Co-starring one of the two famous "State Fair" teams, Sally Eilers and Norman Foster.

## "The Mad Game"

Two-fisted melodrama, based on an original story of to-day. A particularly powerful cast, including so far, Preston Foster, of "The Man Who Dared" fame, Claire Trevor and Ralph Morgan. Directed by Irving Cummings.

## "The Favourites"

Romance on and off the turf. An original story purposely written for James Dunn and Sally Eilers, who will co-star.

## "Marie Galante"

Scorching romantic drama based on the sensational novel by Jacques Duval. Will feature an unusual cast, including Mimi Jordan and others.

## "Nerve"

A Peter B. Kyne outdoor drama. Starring George O'Brien. The latter will also appear in a fourth outdoor drama, details of which will be announced later.

## "Smoky"

Will James' most famous and popular story. Screen play by Stuart Anthony. Directed by Eugene J. Forde. Will feature a new male star and a clever horse.

## "Sleepers East"

Melodramatic romance, based on the popular novel by Frederick Nebel. "Name" cast will be featured. More details later.

## "Three on a Honeymoon"

An original story. Complete details to be announced later. Cast is now being selected.

## "Three Against Death"

A jungle romance based on an original story by James O. Spearling. Directed by Clyde Elliott. Featuring Marion Burns, Kane Richmond, Harry Woods, 500 natives of the Malay jungle, and countless man-eating beasts.

*(t.t.) tentative title*

# R OF ENTERTAINMENT

# New Films at a Glance

| Title and Renter. | R.T. and Certificate. | Stars. | Remarks. | Box-Office Angle. |
|---|---|---|---|---|
| **Baby Face** (Warner)—American. | 67 min. (A) | Barbara Stanwyck George Brent. | Conventional sex drama, episodic in treatment, but put over by good characterisation and careful and elaborate detail. | Fair average booking, for the masses. Unsuitable for children. |
| **Fiddlin' Buckaroo, The** (Universal)—American. | 57 min. (U) | Ken Maynard Gloria Shea. | Conventional Western romance with hard riding and fighting sequence, and good performmace by star and his horse Tarzan. | Safe Western supporting offering. Good juvenile attraction. |
| **Good-bye Again** (First National)—American. | 66 min. (A) | Warren William, Joan Blondell, Genevieve Tobin. | Sophisticated comedy, the absurdities of which are turned into clever diverting entertainment through the resourcefulness of the producer and the subtlety and attractiveness of the cast. | Capital light booking, particularly for good-class audiences. Hardly suitable for children. |
| ***Head of the Family** (First National)—British. | 66 min. (U) | Irene Vanbrugh, Arthur Maude. | A feeble social drama, the good story of which is dissipated by uninspired direction, and indifferent characterisation. | Possible quota booking for small halls. Of no interest to children. |
| ***I Spy** (Wardour)—British. | 68 min. (U) | Sally Eilers Ben Lyons. | Comedy burlesque which turns on an espionage theme. Story and humour simple, but put over in a popular manner. Good team work by an attractive cast and excellent presentation. | Good popular comedy booking, with star pull. Safe for juveniles. |
| **Life in the Raw** (Fox)—American. | 62 min. (A) | George O'Brien, Claire Trevor. | Lively Zane Grey Western, with elaborate embellishments. Action adequate, vigorous characterisation, resourceful treatment. | Good supporting proposition for the masses. Safe for juveniles. |
| ***Lure, The** (Paramount)—British. | 65 min. (A) | Anne Grey, Cyril Raymond. | Mystery drama, too slow in development to circumvent the obvious. Characterisation weak and presentation meagre. | Very moderate quota booking, for unexacting patrons. Unsuitable for children. |
| **Man of the Forest** (Paramount)—American. | 60 min. (A) | Randolph Scott Noah Beery. | Western drama of better class. Well produced version of popular Zane Grey story. | Safe support for most houses. Suitable for children. |
| **Man Who Dared, The** (Fox)—American. | 78 min. (A) | Preston Foster, Zita Johann, Joan Marsh. | Topical biographical drama, suggested by the life story of Anton Cermak, the martyred Mayor of Chicago. Narrative strong in human and historical interest, major characterisation excellent, and atmosphere flawless. | Good popular booking, with obvious exploitation angles. Harmless for children. |
| **Samarang** (United Artists)—American. | 60 min. (U) | Native cast | A novel and fascinating romantic drama of life among the pearl fishers of the Malay States. Human story, excellent underwater thrills. | Outstanding novelty booking. Particularly suited to children. |
| **Secret of the Blue Room, The** (Universal)—American. | 70 min. (A) | Lionel Atwill, Paul Lukas. | Thriller mystery, with familiar background, with a well-kept and surprising climax. Good performances by well-known players. | Useful two-feature programme booking. Not for juveniles. |
| **Somewhere in Sonora** (Warner)—American. | 68 min. (U) | John Wayne, Shirley Palmer. | High-speed Western drama with familiar but popular story. Vigorous characterisation, natural humour and good atmosphere. | Safe, supporting fare for the majority. Juvenile appeal strong. |
| **Stranger's Return, The** (M-G-M)—American. | 87 min. (U) | Lionel Barrymore, Miriam Hopkins, Stuart Erwin. | Rural drama, with a human and amusing story. Excellent performance by star, first-class support, understanding direction, and excellent atmosphere. | First-rate booking, with universal appeal. Pleasing proposition for juveniles. |
| **Tombstone Canyon** (Gaumont-Ideal)—American. | 60 min. (U) | Ken Maynard, Cecilia Parker. | Western with slight mystery, popular hard riding and fighting interest and romance. | Safe Western feature for popular programmes. Good fare for juveniles. |

* A British Picture.

# REVIEWS FOR SHOWMEN

## The Stranger's Return

*M-G-M. American (U). Directed by King Vidor. Featuring Lionel Barrymore, Miriam Hopkins and Stuart Erwin 7,870 feet. Release date not fixed.*

HUMAN rural drama, a saga of the soil, the neat and delightful story of which is woven around one character, whose subtle and forceful delineation provides the rich drama and irresistible comedy. Lionel Barrymore is immense in the part, but such is the skill and understanding displayed by the director that the good support, natural detail, and excellent atmosphere are not overshadowed, and the entertainment remains, except for an anti-climax, in even balance. Although leisurely in tempo, the film seldom loses its hold, and its welcome and refreshing change from the conventional widens its appeal and makes it a first-rate general booking, one particularly suited to the requirements of family halls.

**Story.**—Grandpa Storr, a sagacious old farmer, living with his parasitical and hypocritical in-laws, welcomes a visit from Louise, his grand-daughter, an attractive and strong-willed young woman separated from her husband. The bond of blood holds the two firmly together, and Grandpa Storr, to rid himself of his in-laws, feigns insanity and finds their mercenary interest in his estate an excuse to cut them out of his will. He then leaves everything to Louise, and so cleverly safeguards her future that at his death the unconventional romance between her and Guy, a gentleman farmer, also married, is nipped in the bud.

**Acting.**—Lionel Barrymore does not completely sink his personality into that of Grandpa Storr, but he does the next best thing, forcing the part to assume many of his own strong characteristics and sly sense of humour. Miriam Hopkins is attractive and displays strength of character as Louise, Franchot Tone is adequate as Guy, and Stuart Erwin is clever and amusing as a bibulous farm-hand. Effective supporting cameos are contributed by Irene Hervey, Beulah Bondi, Grant Mitchell and Aileen Carlyle.

**Production.**—The story gets to the very core of farming life, and finds in it drama, comedy and pathos in its interesting and effective character drawing. The star employs slight exaggeration in his interpretation of the dominant rôle, but the fact that it is a little more than life-size adds to the richness of the performance and the quality and freshness of the situations. A hint of romance is suggested, and its unconventional character results in a little moving sentiment, the gentle touch of which rounds off the agreeable, entertaining and intensely human play.

**Settings and Photography.**—Exterior shots are finely composed, and the domestic detail is flawless and allows the story to be set in a perfect frame. Lighting and photography are excellent.

**Points of Appeal.**—Human and amusing story, good situations, sentimental appeal, sly humour, excellent performance by star, capable support and direction, and excellent atmosphere.

## The Man Who Dared

*Fox. American (A). Directed by Hamilton McFadden. Featuring Preston Foster, Zita Johann and Joan Marsh. 7,112 feet. Release date not fixed.*

TOPICAL biographical drama, broadly based upon the life of Anton Cermak, the self-made alien American patriot and Mayor of Chicago, who met his untimely death while saving President Roosevelt from an assassin's bullet at Miami in February of this year. The picture brings an eventful and colourful stage in American history to the screen, and turns it, with characteristic showmanship, into strong, interesting drama, fraught with human interest. Good, popular booking, with undeniable exploitation angles.

**Story.**—The arrival of Jon Novak, baby son of humble Bohemian emigrants in America coincides with the great fire of Chicago, and is swiftly followed by his father's death in a mining disaster. By sheer force of character, Jon grows in the process of time to be a power in the business and political life of Chicago, and uncanny foresight eventually lands him in the mayoral chair. His political and domestic success, however, are robbed of some of their glory by the death of his wife, Teena, in his hour of triumph, and his own fine achievement abruptly ends in heroic circumstances when he puts himself between the newly elected president and the assassin's bullet. His conquest of circumstance, however, and love for his adopted country achieve an immortality that remains an inspiration to all.

**Acting.**—Preston Foster gives a flawless portrayal in the name part, and remains in perfect physical and mental harmony with the character during the entire unfolding of the story. Into his performance is drawn both strength of character and fine humanity. Zita Johann is quiet and sympathetic as Teena, and Joan Marsh, Irene Biller, Leon Wykoff, and Frank Sheridan are the most prominent of an interesting and vital supporting portrait gallery.

**Production.**—A few liberties have no doubt been taken with the story of Cermak's life, the inspiration of the picture, but its theme, the triumph of character over circumstance, is nevertheless mirrored in inspiring perspective, and is all the more arresting for its popular dramatic colouring. The three sides of the character's life, the business, the political, and the domestic, are held by the producer in perfect balance and all blend into entertainment wide in its scope and universal in its appeal. The topicality of the biography is exploited with cunning showmanship.

**Settings and Photography.**—The early detail is interesting and colourful, while the sequences dealing with the hero's stand against prohibition, the threats of Chicago gunmen, and attempted assassination of the President, are re-enacted with extraordinary conviction. The domestic side of the story is painted in natural colours, and the atmosphere remains faithful throughout.

**Points of Appeal.**—Strong, interesting and topical story, clever characterisation, understanding treatment, colourful detail, good atmosphere, and human appeal.

## The Fiddlin' Buckaroo

*Universal. American (U). Directed by Ken Maynard. Featuring Ken Maynard and Gloria Shea. 5,157 feet. Release date not fixed*

A CONVENTIONAL Western story, put over with enthusiasm by a capable cast, headed by a popular star, whose good horsemanship and capacity for getting out of tough situations is well featured. It has a strong romantic vein, and although developing at a moderate speed, its popular plot will ensure its acceptance by family and juvenile patrons.

**Story.**—Fiddlin', a secret service agent tracking bandits, has joined a gang led by Wolf, and is arrested following the looting of a town while the population was gathered to meet Kerriman, a wealthy rancher and his daughter, Ann. A mutual attraction follows Ann's meeting with Fiddlin', and when he breaks jail he visits her. When riding away he meets Wolf, who is planning to kidnap her and who, believing Fiddlin' is engaged on the same errand, has him locked away in a shack in the hills. Ann is kidnapped, but is rescued by Fiddlin' after many struggles and fights.

**Acting.**—Ken Maynard acts with virility and puts plenty of gusto into his riding and fighting. A good characterisation is given by Fred Kohler as the gang leader, Wolf, while Gloria Shea makes a charming if typical heroine. The rest of the cast are well selected types who give capable support.

**Production.**—The story follows the popular Western traditions and its typical situations are put over convincingly by a strong cast. The production moves at a fair pace through its complications, and some exciting sequences are provided by galloping chases and fighting in the story's rocky setting. It is given a good romantic flavour, and the tricks of Tarzan, Maynard's clever horse, adds to the entertainment value of this family hall booking.

**Settings and Photography.**—The atmosphere of a small town out West, and the open air nature of the story are well captured by capable camera work.

**Points of Appeal.**—Good action Western with romance. Popular team in star and horse.

## Life in the Raw

*Fox. American (A). Directed by Louis King. Featuring George O'Brien, Claire Trevor and Greta Nissen. 5,711 feet. Release date not fixed.*

CONVENTIONAL Zane Grey Western, embellished with sophisticated by-play. The detail is a little incredible, but the central theme follows established paths and paves the way to popular action, romance and rough stuff. Experienced direction, good characterisation, and excellent technique result in the many exciting issues being woven into a closely knit whole, the complete picture offering good second-feature entertainment for the masses.

**Story.**—Judy, an attractive young girl, travels out West to join her brother, Tom, who she believes is firmly installed on a ranch. She is given a lift from the station by Lamson, an unsavoury gentleman, who pesters her with his attentions, but she is saved from a long walk by the timely arrival of Jim, a carefree cowboy. She later discovers that Tom has been driven to crime by Lamson, whose boss, Petroff, a Russian, is the owner of an elaborate gambling hell on the border. Jim, however, comes to her aid again, rounds up the transgressors, and sees that Tom is given an opportunity to make good.

**Acting.**—George O'Brien is a muscular and engaging Jim, but has little opportunity of displaying his athletic prowess. Claire Trevor is a refined and natural Judy, Gaylord Pendleton is good as Tom, and Greta Nissen, Warner Richmond and Francis Ford do well in supporting rôles.

**Production.**—The artless, but nevertheless effective twists in the plot are skilfully dramatised, and excitement and suspense are effectively balanced by humour and romance. The major part of the action, which takes place in the great outdoors, faithfully captures the spirit of Zane Grey's story, but the expensive gambling hell sequences strike a more artificial note and are a little out of harmony with the rest of the proceedings.

**Settings and Photography.**—The outdoor scenes are finely composed, the gambling hell sequences are elaborate and colourful, and the photography is excellent.

**Points of Appeal.**—Popularity of Zane Grey's stories, good action, strong situations, attractive and competent cast, and efficient production work.

## The Lure

*Paramount. British (A). Directed by Arthur Maude. Featuring Anne Grey, Cyril Raymond and Alex Fraser. 5,950 feet. Release date not fixed.*

CONVENTIONAL mystery drama, adapted from the play by J. Sabben Clare. The theme has some ingenuity but uninspired direction and artificial colourless characterisation prevent its full possibilities from being exploited, and what remains is commonplace crime entertainment. Moderate quota booking for unexacting patrons.

**Story.**—Baxter, an unscrupulous wealthy man, excites the envy of his guests at a house party by showing them a diamond of great worth. Dane, one of the guests, who, unknown to Baxter, happens to be the brother of the man from whom he had stolen the diamond, is engaged to Julia, another guest, whom Baxter covets. Two young men, other members of the party, plan to hoax Baxter and steal the diamond, only to discover later that he has been murdered in circumstances which point to the guilt of Dane. Dane, however, with their help, feigns suicide, and by his subterfuge reveals the guilt of the real culprit, Baxter's butler.

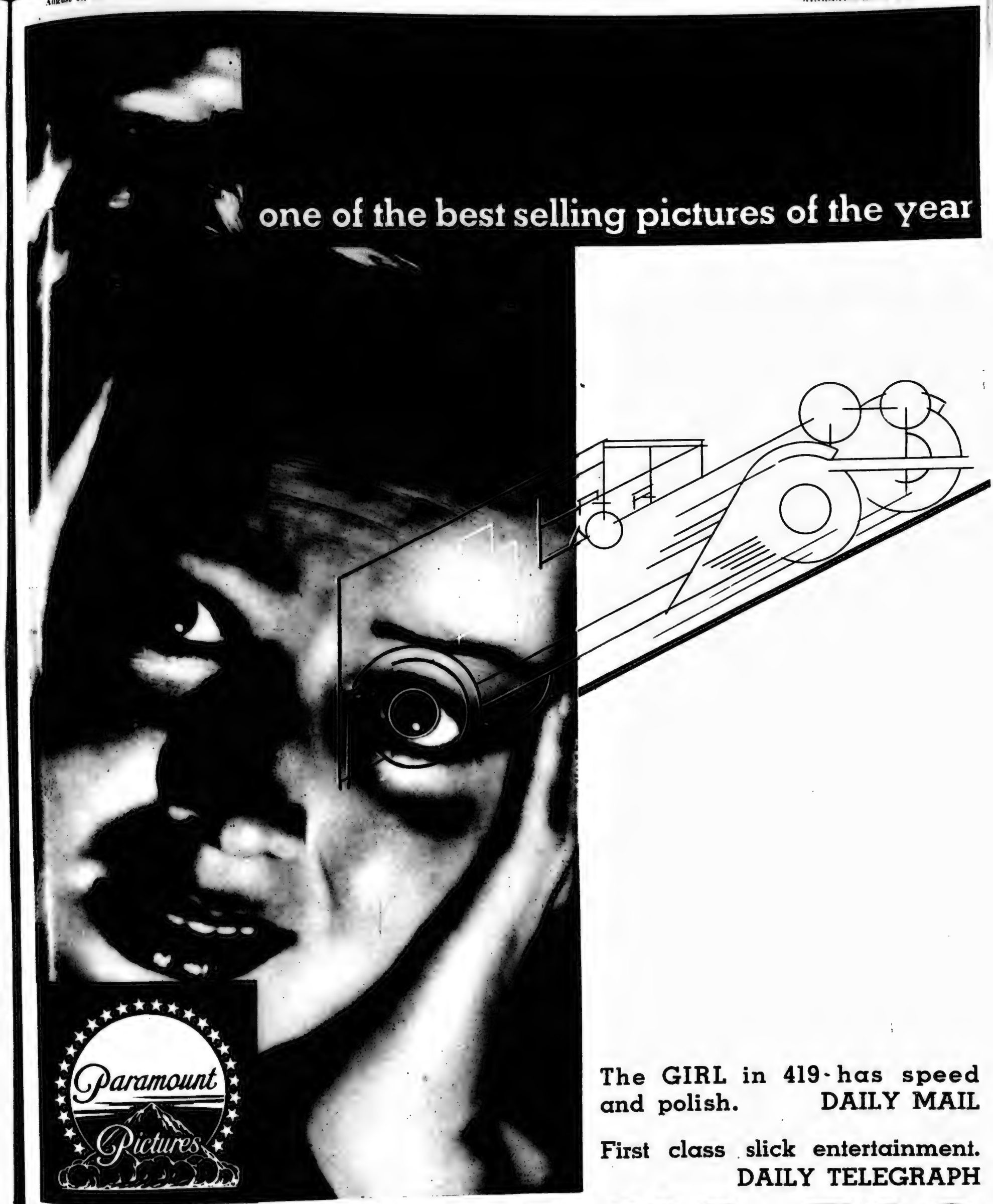
**Acting.**—Cyril Raymond and Anne Grey are fairly good as Dane and Julia respectively, and Billy Hartnell puts over an amusing and clever drunk act, but the rest of the cast is weak.

**Production.**—The weaving of the plot is rather clumsily carried out, and the time wasted in stressing the comedy allows the audience to identify the murderer with ridiculous ease. It is the inability of the director and players to circumvent the obvious that reduces the picture to the level of very ordinary quota screen entertainment.

**Settings and Photography.**—The action is restricted to interiors, and the lighting and photography are poor.

**Points of Appeal.**—The popularity of crime plays, and quota angle.

(REVIEWS FOR SHOWMEN are continued on page 21)

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Directed by GEORGE SOMNES & ALEXANDER HALL

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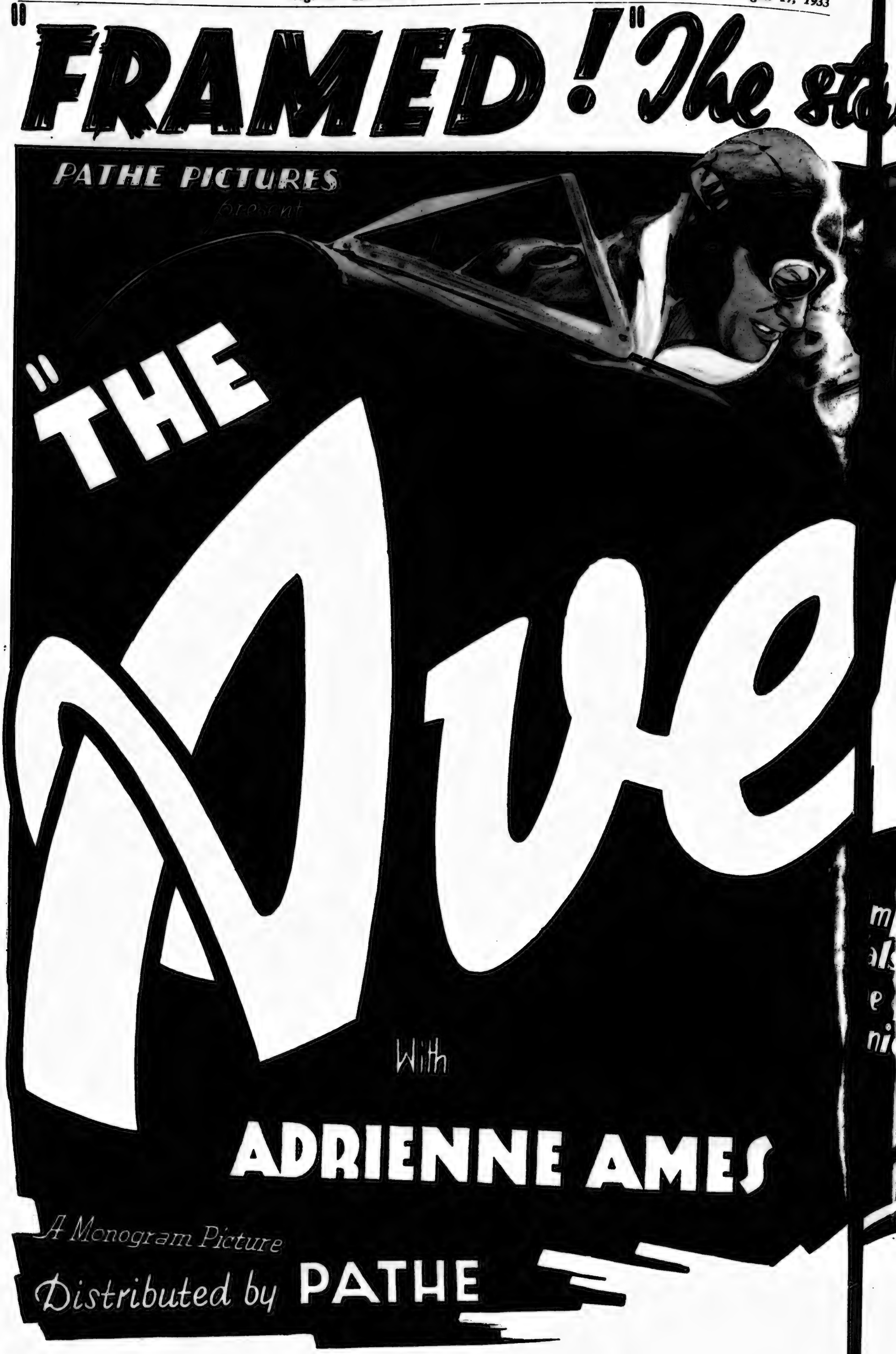
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## Good-bye Again

*First National. American (A). Directed by Michael Curtiz. Featuring Warren William, Joan Blondell and Genevieve Tobin.* 6,010 *feet. Released January* 22, 1934.

A SOPHISTICATED comedy, which scores its laughs by treating a serious theme, situations, and emotional action with gay irresponsibility. The entire play is sheer nonsense, diverting and disarming, put over by experienced and attractive players who never lose touch with the irresponsible spirit of the entertainment, to which is applied the spice of sex. Capital booking, particularly for the better class halls.

**Story.**—Kenneth Bixby, a successful novelist, and incorrigible philanderer, while on a lecture tour renews his acquaintance with Julie, an old friend of his college days, now married, and plays on her erroneous belief that she had inspired one of his books.

Her complacent husband, Harvey, treats her affair casually, but her sister, Elizabeth, and a friend, Arthur Westlake, a strait-laced lawyer, insist upon divorce proceedings. Bixby, however, has no desire to be implicated, and extracts himself from his difficulties with the aid of Anne, his secretary, with whom he is genuinely in love.

**Acting.**—Warren William plays the rôle of Bixby with vitality and fascinating effrontery, Joan Blondell is amusing as the hard-boiled Anne, Genevieve Tobin is alluring and provocative as Julie, and Hugh Herbert is immense as the complacent Harvey.

The support is first class.

**Production.**—This comedy is made up from the unconventional but effective combination of sophistication, satire, and silliness, and is so unblushingly crazy that it cannot fail to excite laughter. Basically the plot is a serious one, but it is guyed with such good humour, and is ragged so enthusiastically by the principal players, all of whom have flexibility, attractiveness, and a perfect knowledge of the entertainment they are called upon to purvey, that the absurdities become richly humorous. It is the sheer irresponsibility of the play that makes it so amusing, and assures it a warm and responsive welcome, particularly from the better-class picturegoer.

**Settings and Photography.**—The settings leave nothing to be desired, and every stage of the story development is accompanied by suitable backgrounds. The gags are not boisterous, but they are accurately timed, and their wit is sly and succulent. Lighting and photography are very good.

**Points of Appeal.**—Bright story, crazy, amusing treatment, excellent acting by box-office cast, and first-class presentation.

## Samarang

*United Artists. American (U). Directed by Ward Wing. Featuring all native cast.* 5,432 *feet. Released December* 25, 1933.

A NOVEL and fascinating romantic drama, dealing with native pearl fishers of the Malay States. The simple, appealing story is unfolded against vivid backgrounds of under-water life and vegetation, and thrilling animal sequences and fights with sharks are skilfully dovetailed into the main narrative, affording the stimulating impetus of excitement. The native players act with supreme unconsciousness, and the directorial and photographic work are excellent. Outstanding novelty booking, with strong exploitation angles, one which will enhance the quality of any programme.

**Production.**—The picture is so sincere and authentic in its detail that the audience for the time being becomes one of the subjects of the film. A simple story, telling of the love of a pearl fisher for a chieftain's daughter, and the risks he runs in order to dive for pearls in prohibited and dangerous waters, and so earn the right to her love, paves the way to amazing under-water thrills, and incidentally allows for the vivid depicting of domestic life amongst these people. The film is produced with showmanship and crisp titles, and realistic sound effects provide adequate compensation for the absence of dialogue. Photographic qualities are excellent, and many of the shots, particularly the under-water ones, those illustrating the fight to the death between the hero and a shark, are truly amazing.

The pictorial composition, too, is perfect.

**Points of Appeal.**—Unusual subject, authentic backgrounds, realistic thrills, sensitive treatment, simple, human story, natural thrills, brilliant photography, and strong novelty and exploitation angles.

## Head of the Family

*First National. British (U). Directed by John Daumery. Featuring Irene Vanbrugh, Arthur Maude and John Stuart.* 5,910 *feet. Release date not fixed.*

AN unconvincing British drama, the interesting story of which is handled with little sense of proportion. A tendency to exaggerate by the majority of the players and the stilted novelettish dialogue accentuate the absurdities that are allowed to creep into the development. Quota booking for unexacting patrons.

**Story.**—John Powis Porter, a stubborn aristocrat, tries to fight Bill Stanmore, the young head of a rival steel corporation, but fails through lack of experience. He refuses to sell his trade mark and patents to Stanmore, and his bigotry finally brings him and his family to destitution. In desperation he secretly takes a job as night porter at Stanmore's works, and whilst on duty arrests his own son, Manny, for burglary. This brings him into contact with Stanmore for the first time, and common sense prevails out of the meeting, the two deciding to merge, the contract being sealed by the marriage of Porter's daughter, Geraldine, to Stanmore.

**Acting.**—Irene Vanbrugh has a prominent part, that of Porter's loyal wife, but her fine talents are not happily suited to the screen, and the rest of the players, with the exception of John Stuart and Roland Culver, grossly overact.

**Production.**—The picture attempts to draw its drama and comedy from the relations of the classes, all of which, be they low or high, are guilty of snobbery. The truth of the theme and its dramatic possibilities are mishandled, unfortunately, and absurd exaggeration reduces the low level of entertainment. In fact, the quota angle is its sole recommendation.

**Settings and Photography.**—The interiors are very ordinary, and lighting and photography are only fair.

**Points of Appeal.**—Quota.

## Man of the Forest

*Paramount. American (A). Directed by Henry Hathaway. Featuring Randolph Scott, Noah Beery and Verna Hillie.* 5,560 *feet. Released January* 15, 1934.

ALTHOUGH this Zane Grey Western romance follows conventional lines, sound characterisation, good detail, fine mountain scenery and a high production standard for this type of film make it a safe booking for most houses.

**Story.**—Clinton Beasley is scheming to obtain possession of the property of Jim Gayner, whose title is in doubt, because he has served an unjust gaol sentence for the killing of Beasley's brother. When Gayner seeks to register the property in the name of his niece, Beasley plots to kidnap the girl, but the plan is frustrated by Gayner's young rancher friend, Brett Dale, who kidnaps the girl himself and takes her to his cabin. Gayner, going in search of her, is murdered near the cabin by Beasley, and Dale is convicted of the crime. He escapes and, with the girl, is besieged in a warehouse but they are saved by the arrival of Gayner's loyal hands in time to save the property.

**Acting.**—Randolph Scott is a convincing he-man hero. Noah Beery is in his best form as Beasley, and Verna Hillie is sufficiently charming as the girl.

**Production.**—Development has been built up smoothly, suspense values well sustained, and dramatic situations put over with a punch. Wild animals have been used effectively, and modest thrill is provided in a realistic fight between a lion and the crook sheriff. Rough-and-ready comedy relief is provided by Vince Barnett as dumb ranch hand.

**Settings and Photography.**—Mountain and forest country provides picturesque setting. Camera work is of a high standard.

**Points of Appeal.**—Rousing outdoor story of the better class by popular author.

## Tombstone Canyon

*Gaumont-Ideal. American (U). Directed by Alan James.* 5,525 *feet. Release date not fixed.*

MYSTERY Western, with many popular situations put over with vigour by a competent cast. The conventional hard riding and fighting scenes, and the ensuing romance, are well developed, and with the open-air settings the picture forms a good supporting offering for family and juvenile programmes.

**Story.**—Ken Mason, riding to meet Luke Waley, who holds the secret of his parentage, is ambushed in Tombstone Canyon, so called because it is the hiding place of the Phantom Killer, but with the aid of Jenny Lee, daughter of a local rancher, he escapes. He finds Luke murdered, and his inquiries lead him to suspect Alf Sikes, owner of the Lazy S ranch. The mystery deepens when Sikes tries to frame murder charges on Ken and when the Phantom Killer joins in the activities. A romance develops between Jenny and Ken, and after many complications the latter solves the mystery of his parentage when Sikes confesses that he tricked Ken's father, the Phantom, out of the Lazy S ranch.

**Acting.**—Ken Maynard is a robust and likeable Mason, and enters into the riding and fighting with enthusiasm. Cecilia Parker is a typical heroine, and the rest of the cast lend capable support.

**Production.**—The story's complications are developed well and directed to get a maximum of action. There is a plentiful supply of high-speed chases, vigorous fighting, and pleasing love interest.

**Settings and Photography.**—The majority of the action takes place in open-range country, and with the few well-lighted interiors has been competently photographed.

**Points of Appeal.**—Open-air atmosphere, plenty of action, love interest, and popular star.

## Baby Face

*Warner. American (A). Directed by Alfred E. Green. Featuring Barbara Stanwyck, George Brent and Donald Cook.* 6,143 *feet. Released December* 4, 1933.

DRAMA, a colourful rather than convincing variation of the "tarnished lady" theme, which runs the whole gamut of sex in order to point a rather obscure moral. The rise, fall and retribution of the heroine are depicted in obvious hues, but out of the somewhat sordid narrative emerges drama of a popular calibre. The individual acting, particularly that of the star, is more than equal to the emotional demands and evokes interest. Technical qualities are first-rate. Average programme booking for other than high-class and family halls.

**Story.**—Lily Powers, assistant in her father's low speakeasy, decides, following his accidental death, to exploit her charms in a big city. She secures a job in a bank, and rides to success on the favours of men whom she ruthlessly drops until she becomes the president's mistress. Stevens, a jealous admirer, shoots the president and then kills himself, but Lily turns the scandal to her own good account, and is given a job at the Paris branch to silence her tongue. Chance then brings her in contact with Trenholm, the new president of the bank, and she inveigles him into marriage, only to discover later that she has brought him financial ruin. She at first refuses to assist him by returning the money and presents which he had given her, but her genuine love for him ultimately bring about her rehabilitation, and she makes the sacrifice.

**Acting.**—Barbara Stanwyck has an unsympathetic part as Lily, and her rise in her profession is a trifle too rapid and spectacular to convince, but in spite of all this she makes the character an interesting one. George Brent is adequate as Trenholm, and Donald Cook, Henry Kolker and Douglas Dumbrille are the most prominent in support.

**Production.**—This picture is too episodic to be accounted good drama, but it has popular glamour and is presented with regard for showmanship. The star carries off the unsympathetic rôle with character and as much charm as it will permit, and the supporting players lend their co-operation with an earnestness that fully registers the dramatic situations. The moral side of the play is sadly neglected the heroine's reformation is too sudden, and the ending too abrupt for it to be driven home, but to atone for this there is elaborate and interesting technical detail.

**Settings and Photography.**—The story opens and ends in poverty, but covers a wide cycle, every phase of which is carefully and elaborately depicted. Lighting and photography are very good.

**Points of Appeal.**—Star, popular sex theme, elaborate presentation, good atmosphere, and competent support.

## Somewhere in Sonora

*Warner. American (U). Directed by Mack V. Wright. Featuring John Wayne, Shirley Palmer and H. B. Walthall.* 5,242 *feet. Release date not fixed.*

HIGH-PRESSURE Western drama, with good characterisation, a lively story, and excellent atmosphere. Humour, rough stuff and romance are employed to complete a picture representing safe second-feature entertainment for the masses.

**Story.**—John Bishop, a young Westerner, is wrongly suspected of foul play during a coach race and is forced to make his way over the border. Once in Mexico, he learns of a plan of a gang of cut-throats to rob a silver mine, owned by the father of the girl he loves, and he gains their confidence with the intention of outwitting them. He not only succeeds, but discovers the whereabouts of a missing youth and reunites him and his father. His daring endeavours are, of course, crowned with romance.

**Acting.**—John Wayne makes a virile and engaging hero and, with the aid of his horse, Duke, gives a dare-devil display. Shirley Palmer is a pleasing heroine.

**Production.**—The story opens with an exciting rodeo show, and keeps its pace to the end. Humour is deftly employed to punctuate the rough stuff, and picturesque scenery accentuates the pleasantness of the romantic interest. Everything that is demanded of a popular Western is here, and it is put over with sparkling brevity.

**Settings and Photography.**—Rodeo scenes are exhilarating, the natural settings are impressive, and the ambushing of the hero by the crooks results in real thrills.

**Points of Appeal.**—Clean, vigorous story, healthy sentiments, simple humour, action, robust characterisation, and excellent atmosphere.

## I Spy

*Wardour. British (U). Directed by Allan Dwan. Featuring Sally Eilers, Ben Lyon and H. F. Maltby.* 6,220 *feet. Release date not fixed.*

COMEDY, a burlesque of the espionage theme, lavishly presented and broadly treated. The humour is obvious and borders on the slapstick, but the enthusiasm with which it is dispensed by the featured players and the resourceful manner in which the producer pulls chestnuts out of the bag whenever the entertainment is in danger of flagging result in good, innocuous fun, skilfully tuned to the tastes of the masses. Good popular booking, with undeniable star pull.

**Story.**—Wally, a care-free youth, is brought home drunk by a taxi man and deposited in a wrong flat. He realises his mistake in the morning, and borrows a coat to go to work. This results in his being mistaken for an international secret service agent, and he resolves to keep up the deception when he learns that the pay is good. He is sent by the chief, Herr Doktor, to Paris, and told to meet the Countess Olga, and allow her to steal from him a valuable paper. He carries out his instructions, only to discover later, after he has fallen in love with the girl, that he is responsible for her being arrested as a spy. He determines, however, to save her from the firing squad, and by employing unique and amusing method achieves his purpose and wins her love.

**Acting.**—Ben Lyon is easy and likeable as Wally, and displays an infectious sense of humour. Sally Eilers is attractive as the pseudo Olga, and Harry Tate, H. F. Maltby, and Harold Warrender contribute amusing supporting studies.

**Production.**—The subject is a bright one for burlesque, and the producer, by avoiding subtlety and concentrating upon slapstick, makes a direct appeal to the masses. The boisterous fun is in good taste, and the gags, both the old ones and the new ones, are timed with an accuracy that compels laughter. Although the stars' talents are rather wasted in this type of entertainment, their experience, popularity and personality, are a distinct asset and help to raise the tone of the production. No money has been spared in order to secure humorous exaggeration, and the absurdly lavish presentation heightens the fun and is one of the picture's biggest assets. Designed for the masses, it has only to be delivered to achieve the desired results.

**Settings and Photography.**—The interiors are elegant and tasteful, while the action in the imaginary kingdom is played with a mock seriousness that accentuates the laughable absurdities. Lighting and photography are very good.

**Points of Appeal.**—Amusing story, popular gags, lively slapstick, excellent presentation, good team work by box-office stars, and artless humour.

## Secret of the Blue Room

*Universal. American (A). Directed by Kurt Neumann. Featuring Lionel Atwill, Paul Lukas and Gloria Stuart.* 6,003 *feet. Release date not fixed.*

THRILLER mystery with conventional haunted-castle background, but with a well-kept climax. The story runs smoothly, the dramatic situations are well timed, and a competent cast are at ease with a familiar plot. Useful two-feature programme booking.

**Story.**—Irene Von Helldorf's birthday celebrations are attended by her father, Walter, a marine officer; Frank, a journalist; and Thomas, a young friend; and their conversation leads to a discussion of the ghost haunting the Helldorf Castle Blue Room. Unsolved murders have occurred here, and Thomas, to prove his courage, suggests sleeping in the room. He disappears, and the following night Frank is discovered shot through the head. The police are called, and a plan is arranged whereby Walter sleeps in the haunted room to decoy the murderer, who turns out to be Thomas, insanely in love with Irene.

**Acting.**—Paul Lukas as Walter, the marine officer, fits easily into this rôle and gives a good characterisation in a part carrying less romance than usual. Lionel Atwill is competent as Von Helldorf, and Gloria Stuart as Irene plays her part well, and a song in the early stages shows her the possessor of a good voice. Onslow Stevens, William Janney and Robert Barratt support the principals with ability.

**Production.**—Although familiar ground, the ingenious story opens well with the gay birthday celebrations, and following the first dramatic development the thrills of succeeding murders are well timed. The mystery is kept right to the last few feet, and suspicion is cast on most of the characters.

**Settings and Photography.**—The old castle with well-furnished rooms and secret passages forms a suitable background, and good camera work give the requisite eerie air.

**Points of Appeal.**—Well-sustained mystery and surprising climax. Box-office cast.

## Shorts of the Week.

**GAUMONT-IDEAL**

*COCKY COCKROACH. American (U). Terry Toon cartoon. Two reels. Release date not fixed.*—A well-drawn comedy cartoon depicting the many adventures of cockroaches among the kitchen utensils. Average cartoon fill-up

**FIRST NATIONAL**

*THE WAY OF ALL FRESHMEN. American (A). Featuring Hal Le Roy.* 1,663 *feet. Release date not fixed.*—A conventional, musical collegiate comedy with exceptionally clever eccentric dancing. Safe short attraction anywhere.

**M-G-M**

*THE MIDNIGHT PATROL. American (U). Featuring Laurel and Hardy.* 1,700 *feet. Release date not fixed.*—A lively boisterous burlesque on the mobile American police force, which provides a happy vehicle for the inimitable fooling of the popular co-stars, who are in their best form. The staging is particularly good, and the gags are cleverly timed and elaborately put over. First-class comedy short.

**PARAMOUNT**

*HOT AND COLD THRILLS. American (U).* 847 *feet. Released January* 1, 1934.—Well-photographed and brightly commentated Grantland Rice "Sports-eye View" contrasting winter and summer sports, ranging from bathing in Bermuda to ski-ing and ice hockey. Athletic novelties, such as golf on skis, and shots of Gene Sarazen in action, add to interest. Good filler.

# YOU DON'T HAVE TO ASK ANY SHOWMAN

# GENE G

C.E.A. FILM REPORT

WARDOUR. (BRITISH.)

"LOVE NEST (THE)." 81 mins. Sound on film, and all dialogue. Good reproduction. "A" certificate.

6,222 feet=69 mins. 81 marks for not too exacting patrons.

This farcical comedy, with the old theme of the young husband versus his mother-in-law, has obvious development and familiar situations, while much of the humour is laboured and the dialogue is often banal. Nevertheless, there are a good few laughs, and the picture is acceptable light entertainment, but is satisfactory as the clever tricks. Gene Gerrard is not at his best, but the camera personality Gene Gerrard is attractive and capable as the other woman, and Camilla Horn is a pleasing heroine. Amy Veness is good as the formidable mother-in-law, and Charles Paton as her henpecked husband harassed hero. A young married woman, Nancy Burne is a pleasing heroine. Amy Veness is good as the formidable mother-in-law, and Charles Paton as her henpecked husband lives opposite the hero, who is to be married next day, offers her shelter. The hero, who is to be married next day, offers her shelter. The hero, who is to be married next day, offers her shelter. The hero's fiancée, and her mother. Most of the action occurs in the modernistic home. The photography and lighting are good. Release date, January 29, 1934.

THE CINEMA

"THE LOVE NEST"

WARDOUR. BRITISH. 6,222 FEET. CERT. "A." RELEASE: NOT FIXED.
DIRECTOR: Thomas Bentley. LEADING PLAYERS: Gene Gerrard, Camilla Horn.
RECORDING SYSTEM: Not stated.

Farce. Familiar story of trials of bridegroom-to-be is being invaded on nuptials eve by pretty neighbour. Conventional theme given amusing emphasis by capable direction and breezy stellar portrayal, these combining to achieve mild burlesque on house-purchase, fancy sex comedy is pretty neighbour's unabashed decollete and flirtatious baiting of agonised hero, touches of knockabout and hearty angles of mother-in-law truculence. Mixture more or less "as before," but pace and vigour of carrying suggests popular acceptance. Effective settings, competent general technique, adequate recording of slick patter and brief theme song. Dependable booking for the masses.

Treated on the familiar lines of Elstree farce, this picture makes its bid for purely popular favour on its amiable nonsense put over with zest by a competent team of comedians. Its story concerns the tribulations of a bridegroom-to-be on the eve of his wedding day in the invasion of his "love nest"—where he is spending his last bachelor night—by a pretty neighbour who had been accidentally locked out of her own home.

We have met with such a central situation many times before, of course, and the experienced cinema-goer will be well aware, even at this stage, that a jealous husband, an irate mother-in-law, and a broken-hearted fiancée loom just around the farcical corner. For all its convention, however, the development does get the laughs on the piquant comedy of the pretty lady's nonchalance in taking up her new abode, her saucy allure in trapesing about almost *toute nue*, the fury of her Continental husband, and the abysmal anguish of the hero in trying to head her off before she starts a scandal.

Ma-in-law, too, contributes her quota of nonsense, what with her hen-pecking of her hubbie and her baiting of the luckless hero, so that it will be seen that few of the accepted aspects of farcical entertainment have been overlooked. There is, furthermore, a hint of knockabout in the wretched bridegroom's efforts to steal some clothes for his pretty invader, while there are some touches of burlesque house-acquisition in the opening scenes.

The narration is breezily served by the practised drollery of Gene Gerrard as the agonised hero, by the pert sexiness of Camilla Horn as the naughty lady from opposite, and by the volubilities of Amy Veness as the hen-pecking old war-horse, the role of the distressed heroine being prettily played by Nancy Burne. Capably directed and effectively staged, "The Love Nest" is an amusing offering despite its conventional pattern, and may be relied upon to succeed in its avowed bid to entertain the masses.

THE [illegible]

"TH[illegible]

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Between [illegible] twists and [illegible] tions, and [illegible] to many [illegible] co[illegible]

KINE WEEKLY

The Love Nest

*Wardour. British (A). Directed by Thomas Bentley.*
*Featuring Gene Gerrard, Camilla Horn and Nancy Burne.*
*6,222 feet. Release date not fixed*

PIQUANT, farcical comedy, neatly fashioned in familiar but popular Elstree mould. The opening is tively brilliant, but the ingenuity and inspiration dis are not fully sustained, and the more conventional t which follows causes the subsequent situation dénouement to suffer a little in contrast. H diverting plot, catchy music and songs, adequate team and excellent staging combine to keep the entertain bright and cheering, and the film, in its entirety acceptable light diversion.

**Story.**—Gene, a prospective bridegroom, decide the night before his wedding alone in his new home nest furnished on the instalment plan. His peace is disturbed by Fifi, an attractive neighbour with husband, who had foolishly allowed herself to be in the rain. She insists upon spending the night and the unconventional proceeding soon comes to of her husband, Gene's bride, Angela, and her tou Things look definitely black for a time, but Ar smooths out the tangle by telling everybody th and not Fifi who had spend the night in the l wedding bells bring the story to a happy clos confident as Gene, and, by refusing to leav

**Acting.**—Gene Gerrard is a trifle too face the screen and give Camilla Horn, Nan Veness, and the rest of the attractive and porting team a chance to shine fully. slightly out of balance and prolongs its d

**Production.**—The proceedings open with the first few hundred feet the film sha winner, but the selfishness of the star a incessant and not too bright dialogue soo felt, and the comedy, although at to finish in the front rank. Notwiths it bears the mark of popular success.

**Settings and Photography.**—The lished by rapid, clever dissolves, and furnishing of the love nest, and and artistic presentation are displa original technical work, accompani one of the film's most prominent

**Points of Appeal.**—A conventio ing story, pleasing romance, bri and excellent staging.

# The LOVE NEST

BIP PICTURES ... PRE EMINENT

direc

THOMA

# IT'S AN EXPLOITATION PICTUR

# BELIEVE US! CRITIC WHO HAS SEEN

# ERRARD And CAMILLA HORN

DAILY FILM RENTER

**The Love Nest**

Wardour (B.I.P.). 6,222 feet.
Stars: Gene Gerrard and Camilla Horn.
Director: Thomas Bentley. January 23, 1934.

Amusing Gene Gerrard farce-comedy on familiar mother-in-law lines. Star's personal ebullience provides much robust fun from conventional material that includes a spot of slapstick on occasion. General theme presents hero's vicissitudes, born of quixotic sheltering of homeless girl on eve of wedding. Slick direction, excellent photography and well-designed sets, plus piquant situations, catchy songs and witty dialogue. Interesting performance by Camilla Horn. Sure-fire where Gerrard farces have cleaned up before.

Here we have the "mixture as before," with Gene Gerrard breezing through the picture in his inimitable style, getting in and out of trouble with amazing facility. He is shown as a bridegroom-to-be who quixotically allows an attractive foreign girl to invade his love nest on the eve of his wedding. Thanks to his domineering mother-in-law-to-be, and a damning chain of circumstantial evidence, the poor fellow is almost robbed of his fiancée's affection, but things come right in the end, which, needless to say, is a happy one, with mother-in-law biting the dust.

The plot is well filled with a variety of diverting incident, in which Gerrard is in the limelight most of the time, putting over amusing lines and singing a catchy song with all his accustomed verve. He is the mainspring of the picture, and when he is on the scene laughs are loud and long. In Camilla Horn he has a perfect foil; this little lady appears as the girl who causes all the trouble by rushing into the hero's home in attractive pyjamas. Garry Marsh, as her belligerent husband, is very good, especially when he demands an apology from the bridegroom-to-be for not even kissing the girl while she was under his roof! Amy Veness is a mother-in-law that satisfies all the Elstree traditions—her anger is awesome in the extreme. Charles Paton shines as her terrified spouse. Nancy Burne is insipid as the heroine. Gus McNaughton has the tiny role of a pertinacious insurance agent.

Gerrard fans, and their name is legion, will surely find this latest attempt much to their tastes.

**IMPARTIAL FILM REPORT**

**Wardour.** **The Love Nest.**
Reference No. 22. Trade shown July 28th. 1933.
British. B.I.P 6222 ft.-69 mins. Farce. Release Jan 29/33. Directed by Thomas Bentley.
LEADING PLAYERS. Gene Gerrard, Camilla Horn, Nancy Burne, Amy Veness.
Broad farce of familiar situations & dialogue, & full of "mother-in-law" type of humour. There is plenty of movement & fun spreads evenly over the picture. Should delight the masses.
PRODUCTION VALUES. Fair.
PLACE & TIME. England; present.
STORY. On the eve of his marriage to Angela, George is forced to give shelter to Fifi, a neighbour, who has been locked out of her house, clad only in a negligée. The usual complications ensue; Angela arrives & suspects George of infidelity; Her mother & Fifi's husband also appear on the scene
SETTINGS. Well furnished home interiors, chiefly.
APPEAL. An acceptable feature booking for popular halls, & where the type is favoured.

WARDOUR FILMS LIMITED

# IN THE BIG MONEY CLASS!

# "TUG-BOAT ANNIE"

*Wallace Beery and Marie Dressler are co-starred in TUG-BOAT ANNIE, a romance of the riverside which M-G-M will Trade show at the Palace Theatre on Thursday, August 24, at 8.45 p.m. Robert Young and Maureen O'Sullivan contribute the romantic interlude in the picture*

# TRADE FOOTBALL LEAGUE ORGANISED

## ELEVEN ENTRIES FOR "KINE." CUP CONTEST

WITH an enthusiasm that augurs well for a successful football season, a number of firms in the film Trade have responded to the efforts made to revive the Kinematograph Football League.

The initiative was taken by Mr. Hoffmeister, of Kodak, Ltd., who was encouraged by the remarkable success last season of the competition for the silver cup presented by the *Kine.*

During the summer months clubs have been formed and meetings held at which the Kine. League has been revived.

Eleven teams have joined the league, which is affiliated to the London Football Association. The teams are: Associated British Cinemas, Ltd., British and Dominions Film Corporation, British International Pictures, British Lion, Elstree Film Laboratories, *The Era* F.C., Kay Films, Ltd., Kodak, Ltd., *The Cinema* F.C., Radio Pictures, and Universal Pictures.

At the first annual general meeting, held on August 1, fixtures were arranged, and the following officers of the Management Committee were appointed. Chairman, Mr. Hoffmeister (Kodak); vice-chairman, H. H. Head (*The Era*); hon. secretary, L. H. Fielding (Kodak); referee and registration secretary, Mr. Hannah (Universal); treasurer, Mr. Hoffmeister; committeeman, Mr. Goddard (R.I.P.).

League handbooks will shortly be available from the Secretary containing rules, fixture lists, cup rules and draw and other details.

The *Kine. Weekly* Cup Competition promises to be keen. There are many good footballers in the Trade, and it is hoped later to arrange representative games against other Leagues.

Results and reports of games will be printed each week in the *Kine. Weekly.*

### C.-B. Sports Meeting

Those in the Trade interested in athletics should note that the Athletic Section of the Gaumont-British Sports Club are holding their second annual sports meeting at the G.B. Sports Grounds at Norbury on Sunday, September 17, commencing at 2 p.m.

The following events are open to the Trade:—Men: 100 yds. Scratch; 1 mile Medley Relay. Ladies: 100 yds. Scratch; 440 yds. (4 x 110 yds.) Relay. Tug of War (eight a side).

Cups and valuable prizes are offered for each event. The entrance fees are 6d. for each event. Relay teams, 2s.; and Tug of War teams, 4s.

Names, together with entrance fees, should be sent to the hon. athletic secretary, K. J. Lucia, New Gallery House, Regent Street, W.1. Those who intend entering should note that names cannot be accepted after Thursday, August 31.

In addition to the open events a big programme of house events has been arranged. There will also be a fun fair, a concert party performance, bands and dancing on the green, so that given fine weather an excellent day's amusement should be ensured.

Prices of admission for those not competing in the open events (tickets purchased before September 13): Adults, 6d.; children, 3d. If purchased afterwards: Adults, 1s. 6d.; children, 9d.

Tickets can be obtained from K. J. Lucia at New Gallery House, Regent Street, W.1.

### North-Western C.E.A. Golf Match

Under the auspices of the North Western C.E.A., a golf competition will be held at the Childwall Golf Links on September 19. G. Dudley West, secretary of the branch, states that the competitions will be open to all members of the branch and the kinema directors, renters, branch managers and salesmen. There will be an entrance fee of 7s. 6d., which will cover ground fee and high tea at 7 p.m.. Exhibitors and renters will be circularised by Mr. West as soon as the arrangements have been completed.

### King Golf Trophy

The King Golf Trophy, organised by the Cinema Club, Glasgow, is nearing completion, and once Charlie Lovat and J. Colville have played their game the semi-finalists will be announced. In this, Geo. Lee (2) meets J. Wallace (8), while the winner of the Lovat-Colville tie plays J. McPhie (12). At a meeting of the Club Executive held this week it was arranged that the final tie will be played off at the club's autumn meeting on Sunday, September 17.

### Rotherham Cricket

Rotherham Hippodrome and Premier Sports Cricket Club were narrowly beaten by Masbro Unemployed C.C. in a match at Greatborough on Friday. The unemployed scored 69, to which the kinema men responded with 50, J. Skinner, with 22, being the leading scorer.

### Sheffield Golf Society

The medal competition arranged by the Sheffield Screen Golfing Society for Wednesday last was postponed until to-day (Wednesday), owing to the absence of a number of members on holidays.

## C.T.B.F. GALA AT BRIGHTON

The C.T.B.F. next gala in aid of the fund is to be held at the Regent Ballroom, Brighton, on September 16. Arrangements are being made for prominent film stars to attend.

*Lyman Williams and Diane Sinclair in DAMAGED LIVES, at the London Coliseum*

# "Damaged Lives"

## SEPARATING THE SEXES AT THE COLISEUM

THE Coliseum has been dark most of this week to prepare for the presentation on Saturday of "Damaged Lives," a 200,000 dollar film, which is said to combine entertainment values with a high propaganda value.

In acquiring the picture for the Coliseum, Sir Oswald Stoll praised the sincerity with which the social evil theme has been treated in the picture and his decision is prompted by this and also by recognition that the kinema is an unsurpassed value for moral, educational and social welfare purposes.

"Damaged Lives" is being shown under the auspices of the British Social Hygiene Council and has been passed by the Joint Committee of the London, Middlesex and Surrey County Councils. It will be presented to mixed audiences on Saturdays and Sundays. There will be special days for segregated audiences.

The picture, which was produced in Hollywood under the supervision of Dr. Gordon Bates, president of the Canadian Social Hygiene Council, is from a screen play written by Don Davis, son of Owen Davis, the American playwright. The cast includes Diane Sinclair, who was last seen in "Washington Masquerade"; Lyman Williams, the Broadway juvenile; Jason Robards; Marceline Day. "Damaged Lives" is being handled in England by D. Diamond, who is well known on this side.

A special prologue has been devised by Leslie Stoll, in which John Panter takes part.

## CINEMA CLUB, GLASGOW

### WINTER PROGRAMME ARRANGED

The executive of the Cinema Club, Glasgow, held a meeting on Monday, July 14, when arrangements were completed for the forthcoming winter season's work. The Sports Committee are arranging the autumn competitions for Sunday September 17, at either the course of the Glasgow Club at Bogside or at Turnberry, when two cups will be played for—the Mark Ostrer Cup, for players with handicaps 1-12, and the Lorne Cup, with handicaps 12-18, in addition to the King Trophy Final.

Arrangements are also being made for a smoking concert and anniversary dance in conjunction with Lodge Anima, Glasgow. Full particulars of these will be given at the next luncheon, which will be in the nature of a business meeting, when members will be invited to discuss matters relative to the club's welfare.

## W.E.'s TEN NEW CONTRACTS

### BIG INCREASE IN REPLACEMENTS

A further ten theatres have contracted for W.E. installations. These include five new theatres, four replacements, and the conversion to sound of one legitimate house.

W.E.'s recently introduced 4.A equipment for houses seating up to 500 is to be installed in the Picture House, Armley, Leeds. The Empire and Playhouse, Peebles; Hippodrome, Huntingdon; Regent, Winchester, and Empire, Eastwood, are to be equipped with 3.A models, and a type 3.S equipment in the Mecca, Possilpark; New Cinema, Oltan; and the Regal, Canterbury. The Regal, Worksop, previously a legitimate house, goes over to sound with a 3.A system. This now brings Western Electric's total number of contracts signed in the British Isles up to 1,649. Of these 345 represent replacements of competitive equipment.

## SURREY CHANGES

### LICENSING TRANSFERS

Surrey County Licensing Committee has transferred the subjoined kinema licences:—

Hippodrome, Reigate, from Wisbech Hippodromes, Ltd., to Mrs. Emmie Bancroft.

Elite Super Cinema, Wimbledon, from Surrey Cinemas, Ltd., to Wimbledon Amusements, Ltd.

King's Palace, Wimbledon, from Surrey Cinemas, Ltd., to Emily Florence Hurst.

Princess Cinema, Wimbledon, from B. J. Kirby to Geo. Samuel Fisher.

### BERRIDGE RE-OPENING

Berridge Picture House, Nottingham, has reopened after being closed for a week of reseating operations. The new seats, of a rust-red colour, have been put in by Griffin and Spalding at a cost of over £1,000.

# DIDSBURY OPENING

## Wonders of R. C. Roy's Capitol

### A GREAT SEND-OFF

THE Capitol Cinema, Didsbury, Manchester, opened last night (Wednesday), after rebuilding following the fire of a year ago.

The opening was performed by Lady Stanley of Alderley, and the film stars, Gene Gerrard, Jessie Matthews and Sonnie Hale, also put in an appearance.

The proceeds of the opening performance were devoted to the Manchester Royal Infirmary.

Owned by R. C Roy, the Capitol possesses many unique features. The architect, Peter Cummings, F.R.I.B.A., has paid particular attention to the question of lighting, and has collaborated with the Holophane Co. in the production of a decorative scheme which provides lovely and spectacular colour effects. Seating accommodation is provided for 2,000 persons.

C. Cheriton is the general manager of the Capitol.

## GLASGOW'S MECCA

### OPENING OF J. WELSH'S NEW HALL

The Mecca Cinema, Glasgow's latest suburban super, situated at the corner of Balmore Road and Hawthorn Street, Possilpark, will be opened to the public this (Thursday) evening. The Mecca has been built by a local company, of which James Welsh, president of the C.E.A., and ex-Bailie Geo. Smith are managing directors, and the building has been erected to the plans of James McKissack, the well-known Glasgow architect.

Situated in the midst of a working-class area, the house will accommodate 1,620, 1,140 in the stalls and 480 in the balcony. The official opening was performed on Wednesday by Thos. Ormiston, O.B.E., M.P. for Motherwell, when a programme of specially chosen films was shown to shareholders and friends.

## GRAND, SWANSEA

### TRANSFORMED INTO A KINEMA

Transformed into a kinema, the Grand Theatre, Swansea, famous for so many years as a centre of dramatic art, was reopened on August Bank Holiday.

Not only has the building been redecorated in a most effective and pleasing manner, but the seating accommodation has been rearranged in the most modern style.

This change has been effected as a result of the initiative of James Scott, of Southend-on-Sea, the new lessee of the theatre and managing director of the Grand Cinema and Variety, Ltd., under whose auspices the theatre is now being run. F. O. Congwest is house manager.

## SUNDERLAND REOPENING

### PICTURE HOUSE MODERNISED

The Picture House, High Street, Sunderland, reopened on August Bank Holiday following an extensive modernisation. This has greatly brightened up the exterior of the building. Cream and green have been effectively blended, whilst no fewer than 500 ft. of tubing has been used in the new red and blue sign on the front.

Internally the hall has been modernised decoratively, the scheme including some new fine wall lamps designed by Mr. Sharples, the manager. A new screen has also been installed to take the new standard size picture, and the whole of the talkie apparatus overhauled.

## THE FILM IN INDUSTRY

The kinema figures in two sessions of the Leicester meeting of the British Association for the Advancement of Science, which takes place from September 6 to September 13.

On Tuesday, September 12, H. E. Wimperis, C.B.E., is initiating a discussion on the film in engineering, and on the following Friday, the "Film in Industry" will be the subject of an address by H. Warren.

*George Arliss as Voltaire in the film of that name which Warners will Trade show next Wednesday*

## NEWS THEATRE FOR BRISTOL

### QUEEN'S TO BE REBUILT BY NEW OWNERS

JACEY CINEMAS, LTD., of Birmingham, have acquired the Queen's, Peter Street, Bristol, which they intend to rebuild and run as a news theatre. The Queen's, which was built as far back as 1910, was the first building to be erected in Bristol as a regular kinema. For some years past it has been run by Messrs. Pugsley, who also own the Globe and St. George's.

The house will close down on September 2, when it will pass into the hands of the builders, and the work of demolition will be started at once. The scheduled date for reopening is Boxing Day.

The new kinema will be erected on modern and up-to-date lines, a small shop adjoining will be taken in and added to the frontage, which will be of a more imposing type than the present one. The present capacity of the house, which is under 400, will not be increased. The new proprietors run the news theatre at Birmingham.

The plans have been prepared by W. H. Watkins, F.R.I.B.A., Clare Street, Bristol.

### Bristol Circuit Extension

Harris Cinemas, Ltd., Bristol, have taken over the Oldfield Park Picture House, Bath, formerly owned by Perfect Picture Houses, Ltd. E. Harris, who is chairman and managing director of Harris Cinemas, Ltd., is also chairman and managing director of the Shirehampton Cinema Co., and now controls five kinemas in Bristol and Bath.

## MANCHESTER PICCADILLY

### ALTERATIONS COST £15,000

The Piccadilly, Manchester, reopened on Saturday last, following extensive alterations costing £15,000 carried out mainly during the fortnight in which the kinema was closed.

The principal alterations include a new stage, placed in front of the screen, which has been set back about 14 ft. This has necessitated other structural alterations, including the removal of a chamber which housed the organ pipes.

These are now accommodated above the new proscenium.

The Piccadilly was first opened on July 31, 1922.

## SALFORD HIPPODROME

### RESEATED AND REFURNISHED

The Hippodrome, Salford, has been entirely refurnished and brought up to date, Beck and Windibank, Ltd., of Birmingham, being responsible for the whole of the carpets and floor coverings, curtains and draperies, and reseating throughout.

This firm is also supplying new seating for the Metropole Theatre, Manchester, also they have in hand the refurnishing of the Hippodrome, Preston, and the King's Palace, Preston, including floor coverings, chairs and curtains, all for the same company.

## ATTRACTIVE DECORATIONS

### AT COLISEUM, WALLASEY

Coliseum Kinema, Wallasey Village, Wallasey, has been redecorated throughout, the work being carried out in delicate shades of green and cream.

The new electrical ceiling fittings give a charming effect to the theatre. The latest type of perforated rubber screen has also been installed.

The manager of the Coliseum is Harry Manchester, who was in charge of the Cabbage Hall and Rice Lane picturedromes, Liverpool, for 15 years.

## SHEFFIELD IMPROVEMENT

### NEW FABRICS AND SEATING

Many improvements have been made at the Sheffield Picture Palace (Union Street), which was reopened on August Bank Holiday after the short annual summer recess. The whole of the saloon has been refurnished, roomy tub chairs being introduced. These were supplied by G. Fountain and Co., of Trinity Works, Scarborough. The entrance corridors and café have been artistically redecorated by Foster's, of Nottingham, who are specialists in kinema decoration.

## SOUTHSEA FILM BALL

### IN AID OF CHARITY

In connection with the film, "To-Night is Ours," which is being shown at the Victoria Hall, Southsea, this week, a very successful charity fancy dress ball was organised at the Esplanade Assembly Rooms, Southsea.

Clifford Phillips, the manager of the Victoria Hall, acted as M.C., and a capital programme was arranged, including exhibition dances and competitions and a midnight cabaret.

The ballrooms were crowded, among those attending being the Lord Mayor and Lady Mayoress of Portsmouth (Alderman and Mrs. W. A. Billing), who presented the prizes offered in connection with various events. The profits from the ball were devoted to the Lord Mayor's charity fund.

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# TEDDINGTON STEPS OUT

## Irving Asher Signs Big Stars

## LAURA LA PLANTE

GREAT activity prevails at the Warner Bros.-First National Teddington studios, where, under the direction of Irving Asher, a number of important new pictures are in train, one of the foremost being "Her Imaginary Lover," in which the popular American star, Laura La Plante, will be presented, supported by Percy Marmont, Lady Tree and Bernard Nedell.

LAURA LA PLANTE

Laura La Plante will be remembered for her triumph in "The Show Boat," with Joseph Schildkraut. It is interesting to note that despite the fact that Miss La Plante has achieved the majority of her successes with other companies, her first big rôle on the screen was in the First National picture, "The Old Swimming Hole."

In his forthcoming picture, "The Bermondsey Kid," a number of leading lights of the Ring, together with prominent boxing correspondents representing many of our leading national journals, have been brought together in a story written by Bill Evans, the boxing correspondent of the *Star*.

### A Romance of the Ring

The following well-known personalities will depart from the customary procedure, and instead of playing the parts of other people, will be themselves in this production; the well-known boxers, Len Harvey and George Cook, the author of the story, Bill Evans, Peter Lawless, boxing correspondent of the *Morning Post*, Frank Dartnell, of the *News Chronicle*, Charlie Rose, of the *Daily Express*, Bill Millier, of the *Sunday Pictorial*, and Charles Packford, of the *Sporting Life*. The principal feminine rôle will be played by Pat Paterson.

Mr. Asher has assigned the direction of this production to Ralph Dawson, the head of the Teddington cutting room, who has had considerable experience of direction in America, and has now an opportunity of

IRVING ASHER

demonstrating his ability to the British professional world.

The story has been prepared for the screen by Scott Darling.

These two interesting propositions, allied to "Head of the Family," just Trade shown, with Irene Vanbrugh, constitute a strong line-up from the riverside studios.

# Outstanding B.I.P. Subjects

## THREE WEST END PREMIERES SCHEDULED

B.I.P. for the next week or so, are strongly represented in the West End. This week, their new Stanley Lupino comedy, "Facing the Music," goes into the Plaza.

This is a joyous comedy with an operatic background, for it tells of a jewel robbery which takes place during a performance of "Faust." Stanley's efforts to recover the jewels and win the hand of the prima donna's niece, provide a rich store of entertainment. The star is supported by Nancy Burne, an attractive newcomer to the screen; Jose Collins, whose first talking picture this is; Lester Matthews, Morris Harvey, Dennis Hoey, Nancy Brown, Doris Woodall and Hal Gordon.

On Friday, another new British film of considerable distinction goes into the programme at the Empire, Leicester Square. "Heads We Go!" is the first British starring vehicle of Constance Cummings, and, it is anticipated, will prove to be one of her most popular pictures to date.

It is a romantic story laced with gay comedy and adventures, and Miss Cummings plays the part of a mannequin who "blues" a small inheritance to be near a young man with whom she has fallen in love at first sight. Force of circumstance sees her posing as a famous film star who unfortunately arrives on the scene with dire results. The star plays the dual rôle and is supported by Frank Lawton; Claude Hulbert and Gus McNaughton, and Binnie Barnes.

### Bebe Daniels

Another important film premiere is that of "The Song You Gave Me," which sees the British film début of two famous stars in Bebe Daniels and Victor Varconi. Bebe appears as Mitzi, a musical comedy star, who falls in love with an impecunious Guards' officer, whom she engages as her secretary out of spite. Mitzi's three devoted admirers are played by Frederick Lloyd, Lester Matthews and Claude Hulbert, and in addition to once again hearing Bebe Daniels' beautiful singing voice, in two specially composed numbers, filmgoers will have an opportunity of seeing and hearing the famous opera star, Walter Widdop, for the first time on the screen. "The Song You Gave Me" goes into the Regal programme also on Friday, August 18.

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# HUGE G.-B. PRODUCTION PROGRAMME

## Record List of 23 Subjects for 1933-34 Line-Up

MICHAEL BALCON

JUST over a year ago, Mark Ostrer and C. M. Woolf completed and launched a sensational £1,000,000 production plan for Gaumont-British and Gainsborough pictures. Results have proved the wisdom of their foresight and enterprise.

Now, the two centres of production enter on their second year with a full and ambitious programme, in addition to "Magnolia Street," "Jew Suss" and "Chu Chin Chow." It is the biggest aggregation of new subjects ever announced from a British studio.

It is certainly the most varied programme ever foreshadowed from any production house, British or American.

"Mary Queen of Scots" will be Madeleine Carroll's next picture, and which will tell the life story of one of the most tragic queens of all time. A silent version, starring Fay Compton, will be recalled from the o.o ideal studios.

Walter Forde, friendly directorial rival of Victor Saville, will direct "Brown on Resolution," an epic of naval heroism.

In "Rhodes," an outstanding figure of the Empire, Cecil Rhodes, whose ideal it was to people undeveloped parts of the world with English-speaking races, will be put upon the screen. For the making of this picture the South African Government have generously promised every possible facility, realising how much co-operation of this kind means not only to a film company, but also to the fair representation of South Africa.

"Evergreen," the great C. B. Cochran Adelphi Theatre success, is also to be screened, and Jessie Matthews will certainly be the star, with Victor Saville directing.

Violet Loraine, who is now under contract to Gaumont-British since her instantaneous success in "Britannia of Billingsgate," will appear again with Gordon Harker in "Road House," Walter Hackett's highly successful comedy, which has recently completed an exceptionally long run at the Whitehall Theatre.

### An Unemployed Tragedy

Among the other pictures dealing with the actualities of life or with outstanding national features are "Men Without Work," which will tell the tragedy of unemployment (while "On the Dole," starring Albert Burdon, will show that comedy can come out of drama); "Red Ensign," which will tell the story of our Mercantile Marine; "Northbound," unfolding a story of heroic adventure in the Arctic, for the writing of which Thea Von Harbou, the author, whose name as a writer has been identified with screen successes of the calibre of "Metropolis," has been specially engaged; "Covent Garden," dealing with the famous opera and market; and "Open All Night," which will show a side of life that is revealed through one of the big open-all-night cafés, are essentially London in setting.

It is hoped to make a "Bit of a Test," which also has its topical side. "Brethertон" will show yet one more facet of the influence of the war on the mind and character of a man. It introduces a remarkable feature of a dual personality and reveals the conflict set up by these two frames of mind. Another new subject, on fortune-telling, is "The Clairvoyant," and a number of star pictures which will bring to the screen some of its most popular favourites, such as Jack Hulbert, Cicely Courtneidge, Evelyn Laye, Leslie Henson and Sonnie Hale.

Tim Whelan will direct "Aunt Sally," starring Cicely Courtneidge, and Edward Royce, the famous impresario, has been engaged for the spectacular choreography which will be an outstanding feature of this comedy. Walter Forde will direct Jack Hulbert in "Jack Ahoy," the story of a rich young man who joins the Navy as an able seaman and whose adventures lead him to China and the pirates.

Albert de Courville's understanding of French psychology will be revealed when he directs that charming play of Frederick de Croisset, "Pierre ou Jack," which will be rewritten under the title of "Paris in Spring." The director of "Little Friend" has not yet been decided, but Tim Whelan will be making "Crazy People."

In addition to this vast and ambitious programme, "Wings Over Everest," the film of the great Houston Everest flight, will shortly be shown. It is unique. Nothing like it can ever be made because there can only be one first flight over Everest. The unit which went to Everest, on their return to the coast, made a remarkable series of short films showing hitherto unknown or unnoticed sides of life in the remoter parts of hidden India.

### English Beauty Spots

In the new series of shorts, "The Projection of England," Gaumont-British have endeavoured to pick out places and buildings of historic interest or natural beauty which will reveal the infinite variety of England to the eyes of the public. A number of these have already been completed. Heading the list is a picture of Buckingham Palace, the interior of which, by gracious permission of His Majesty, will be shown for the first time on the screen. By the same gracious permission Windsor Castle, both within and without, has also been placed upon the screen. Oxford and Cambridge have been filmed, and also the historic old town of Rye, Stokesey (in the heart of Shropshire), Chipping Camden, and Chester. Of topical interest among these "shorts" is one entitled "Millionaires for a Fortnight," which shows on the screen the joys and interests of a holiday cruise. The picture was made on board the White Star liner *Homeric*. On the way the unit made films of Tangier, Majorca, Barcelona and other places of interest round the Mediterranean coast.

New stars have been added to the firmly established favourites, and on their list Gaumont-British can count such names as Jessie Matthews, Sonnie Hale, Jack Hulbert, Cicely Courtneidge, Madeleine Carroll, Evelyn Laye, Leslie Henson, Tom Walls, Ralph Lynn, Gordon Harker, Violet Loraine, Robertson Hare, Belle Chrystall, Emlyn Williams, Percy Parsons, Finlay Currie, Albert Burdon, Hartley Power, Max Miller, Edmund Gwenn, and Gordon James.

To the directors under contract has now been added the name of Maurice Elvey.

# *Unsolved Mystery of the Sea*

## *To Be Filmed by British Production Unit*

A British film is to be made of the mystery story of the ship *Marie Celeste*.

Lawson Butt, the actor brother of Dame Clara Butt, has joined forces with Hamilton Stuart, a Scotsman, who was with him in Hollywood's pioneer film days. They have chartered a 2,100-ton yacht, twin-screw and with Diesel engines, and are now equipping it for a cruise round the world as the first floating motion-picture studio. Complete lighting, acoustic and laboratory equipment is being installed. It will sail from Southampton in mid-October.

Several films, besides "The 'Marie Celeste,'" will be made, the technical staff including William Shenton, one of the best known of British studio cameramen, and Eliot Stannard as scenario writer.

The story of the *Marie Celeste*, which after sailing from New York in 1872, was found deserted, in full sail, with only a sleeping cat aboard, has long been one of the mysteries of the sea.

Chrissie White, who is co-starred with her husband Henry Edwards in the new B. & D. production GENERAL JOHN REGAN

# "COLONEL BLOOD'S" PROGRESS

## New Fox Quota Trio

### ELSTREE'S QUEST FOR HE-MAN

*by P. L. MANNOCK*

SOUND City's biggest production to date, "Colonel Blood," began last week-end. Many months have already been spent in careful and intensive preparation. W. P. Lipscomb, the director, has as art director, Laurance Irving, who designed the sets in Hollywood for "The Taming of the Shrew" and "The Man in the Iron Mask" Ralph Bettinson is production manager. Miss Haffenden, who was associated with "Kiss in Spring" at the Alhambra, has designed the costumes. Arthur Bryant, a period authority, has advised on the details. George Stretton is chief cameraman, J. K. Ayers, chief sound recordist, and I. N. Watts, assistant director.

The part of Colonel Blood will be played by Frank Cellier, Anne Grey will play Lady Castlemaine, and Allan Jeayes, Charles II. The cast also includes Percy Standing, Gabriel Toyne, Hay Petrie, Desmond Jeans, Robert Nainby, Vivien Reynolds, Tarver Penna, Townsend Whitling, Arthur Goulett, Arthur Chesney, Stella Arbenina, and Ena Grossmith.

*W. P. Lipscomb, the director of COLONEL BLOOD, posing Lesley Wareing as Frances Stewart, the original Britannia of our coinage*

### WALTER SUMMERS
#### Caravanning for B.-Lion

On Tuesday Walter Summers and three caravans set out on the Great North Road to film a series of interest short pictures which British Lion are handling.

Summers, who met me this week, told me of some wonderfully absorbing rural corners of England, with hitherto unknown associations, which he has discovered. They should eclipse anything of the kind previously attempted. He carries a complete equipment.

### THREE FOR FOX
#### Edmund Gwenn in Sea Story

Fox report three new British quota pictures shortly to be shot: "Marooned," "The Perfect Flaw" and "The Laughter of Fools."

Edmund Gwenn plays the lead in "Marooned," an original drama by Michael Barringer, which goes into production early this week at the Beaconsfield studios of British Lion. Leslie Hiscott directs.

Edmund Gwenn plays the part of a Cornish lighthouse keeper. Shots have already been taken of the rugged Cornish coast and these will be used in the studios by back projection.

Michael Barringer has also written "The Perfect Flaw" (tentative title), which went into production to-day at the A.T.P. studios, Ealing. It will be directed and produced by Albert Parker.

The story deals with a big merger of chemical interests; of leakage of information and Stock Exchange manipulations; of unjust accusations interwoven with love interest. A strong cast includes Maurice Evans, Francis Sullivan, Pat Paterson, Lawrence Anderson, Ian Fleming, and Roland Culver.

George Smith and Adrian Brunel are preparing two stories for Fox. The first, "The Laughter of Fools," will go into production at Walton about August 20.

### "CUCKOO IN THE NEST"
#### Walls' Comedy Completing

Tom Walls, Ralph Lynn, Mary Brough, Yvonne Arnaud, Robertson Hare, and the rest of the cast, in spite of the heat, have nearly completed their work on this uproarious comedy.

Most of the fun takes place at the pub in Maiden Blottom and Wiltshire was combed for likely spots. There were ten finalists and the Red Lion at Avebury won. The art department got busy on a series of photographs and the result on studio No. 4 is amazing. A special thatcher came from Norfolk for the job. The experts were there to watch him and now they are putting on the thatch themselves for the rest of the village set.

### "HOME SWEET HOME"
#### Liner Exteriors Planned

Interior shooting on "Home, Sweet Home," George Cooper's story, written round the famous song, which he is now directing at Twickenham for Radio Pictures, is likely to be completed by the end of this week, after which Cooper will concentrate on the exteriors of which there are many. They include scenes aboard a liner, and for this purpose John Stuart, Cooper and the camera staff will board the R.M.S.P. liner *Hantis* at Tilbury on Friday night and journey up to Leith, returning home on Sunday.

An interesting addition to the cast of "Home, Sweet Home," which includes Marie Ney, Sydney Fairbrother, Cyril Raymond, Richard Cooper, and Eliot Makeham, is little Joan Carter (aged 10), the daughter of Jim Carter, art director and studio manager at Twickenham. This is Joan's first important part in a talkie, although she made her film début three years ago in "The Rosary."

### WINDSOR FILMS BUSY
#### Lido at Boreham Wood

No sooner had studio work on the Windsor Film Co.'s first Windsor-Sterling production, "One in a Million," with Arthur Riscoe, Naunton Wayne and Magda Schneider, been concluded than Director Carmine Gallone was at work on the second of the series, as yet untitled.

The action is set in Venice, and the two stars are unchanged—Arthur Riscoe and Naunton Wayne continuing the light-hearted saga of their adventures through Europe. Diana Napier replaces Magda Schneider as the object of their affections.

The entire company have already spent three weeks in Venice getting authentic local colour, and some magnificent sets (including a carnival) were staged both on the picturesque canals and the Lido.

R. Holmes, art director and designer of the Windsor sets, has evolved an exact replica of the Venetian Lido at Boreham Wood.

### HE-MAN WANTED
#### For B.I.P.'s "Red Wagon"

Contrary to all rumour, the he-man hero for B.I.P.'s "Red Wagon" had not been cast up till Tuesday of this week.

Several Hollywood actors were cabled. Many British ones have been tested. Miss Sutherland assures me the rôle could have been fixed several times over but for players' previous engagements, mainly on the stage.

### VARIED RECORDING
#### "Two Hearts in Waltz Time"

Work for the last week has taken place on a set representing three rooms of a hunting lodge near Vienna. Carl Brisson sang three songs during this sequence. A special camera track had to be purchased so that the cameras could follow Carl through the hall into a lounge and then to a dining room. Oscar Asche, Frances Day and Dernier Warren also take part.

A celeste (there are only two of these instruments in England), a baby pig, three pianos playing at once, and a full orchestra have been some of the varied sounds recorded by the sound engineers this week. They are storing the pig noises for future reference.

### "JACK AHOY"
#### Shepherd's Bush Production

Jack Hulbert, after a long period at Islington, will come to Shepherd's Bush to make this picture. After a protracted spell, Jack is having a holiday at Monte Carlo. Walter Forde, who will direct, and Mrs. Forde have gone south to join him for the final preparations for shooting.

### "THE CONSTANT NYMPH"
#### Basil Dean in Tyrol

Basil Dean and his unit ran into rain on their arrival in the Austrian Tyrol, but the weather soon cleared up and they are well on schedule. Fritz Schultz, of "Waltz Time" fame, has been enlisted.

Work has been completed on the station scenes, the journey to the Sanger's house, and the bathing pool.

### "LILY OF KILLARNEY"
#### Irish Romance for Elvey

The next production at Twickenham will be "Lily of Killarney," a spectacular melodrama written by H. Fowler Mear, in which many popular Irish songs will be interpolated.

Fred White, of A.P.D. Films, who will distribute this production, is now in Ireland with George Dewhurst and a technical unit, obtaining the requisite exteriors at Lake Killarney.

Maurice Elvey will direct and an exceptionally fine cast is now being assembled.

### BINNIE BARNES
#### Becomes a Motor-Boat Expert

Binnie Barnes, who plays feminine lead in the Columbia British production at Elstree, "The Lady Is Willing," has learned the art of outboard motor-boat racing, and this is how it came about.

One of the scenes in film called for Miss Barnes to make an escape from her captors in an outboard motor-boat, and as it was essential that she and she only should enact this scene, director Gilbert Miller made the necessary arrangements for his leading lady to be initiated into the intricacies of how to handle this type of craft.

A boat was hired, and on the stretch of water known as Elstree reservoir, Binnie, under the tuition of an expert, was able to master within one hour the mechanical intricacies of this little but effective speed-ster.


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...Paul Lukas

*Edmund Lowe and Wynne Gibson in HER BODYGUARD, a delightful comedy which Paramount is Trade showing on Tuesday. (Story on page 6)*

# Pathe's New Season Films

## Imposing List of Monogram Productions

IN addition to their own productions, of which "Meet My Sister" represents an auspicious beginning, Pathé is handling an exceedingly interesting output of Monogram pictures in the coming season. The list of forthcoming offerings will include musical features, super productions, and adaptations of famous novels and plays.

The list so far is as follows:—

"King Kelly of the U.S.A.," a musical production, based on a famous stage play; "The Woman in White," Wilkie Collins' world-known novel; "Broken Dreams," an original story by Olga Printzlau; "Jane Eyre," one of the most widely read of Charlotte Bronte's books.

Another Wilkie Collins' story will be "The Moonstone," considered one of the greatest detective stories of all time; "The Sweetheart of Sigma Chi" is based on the famous song.

"The Avenger," which is being shown this week, is by John Goodwin, with Ralph Forbes and Adrienne Ames; "Money Means Nothing," by William Anthony McGuire, and "Mystery Liner," Edgar Wallace's "Saturday Evening Post" story.

"Beggars in Ermine," by Esther Lynd Day, and "Woman's Man" are two now well-known stories, the latter being adapted from Adela Rogers St. John's story, "Great God Fourflush"; "Numbers of Monte Carlo" is based on E. Phillips Oppenheim's story of Monte Carlo, and in "16 Fathoms Deep" Pathé presents an undersea story by Eustace Adams.

"The Loud Speaker" is an original story by Tristram Tupper, and "Derby Day" promises to furnish all the excitement of "The Day," while, as contrast, there will be a film version of "Happy Landing," the Stuart Anthony air story. Other films scheduled are "Manhattan Love Song," by Cornell Woolrich; "Sensation Hunters," a Charles Vidor production, with Arlene Judge and Preston Foster; "He Couldn't Take It," Albert Payson Terhune's comedy drama, and "City Limits," by Jack Woodward.

# SOCIETY OF MANAGERS

## LONDON MEETING

The meeting of the executive committee of the Society of Entertainment Managers and Musical Directors will be held at the offices 10, King Street, Covent Garden, W.C.2, on Thursday, August 17, 1933, at 3 p.m.

A cordial invitation is extended to any entertainment manager or musical director to attend at 3.30 p.m. after the regular business of the meeting.

At the annual meeting, held on July 13, 1933, the following officers were elected for the year:—

Chairman: A. Gifford Stacey; vice-chairman: S. H. Laycock; deputy chairman: A. C. Toone; Messrs. W. H. Blackman, A. C. Brocklebank, Mat. C. Byrne, Charles Clifford, John Commins, Norman Craig, Wallace Davidson, Louis Karpe, Arthur Knight, J. Langdon Lee, Herbert C. Malden, Clive McKee, Jack Raymond, Percy Rendell, F. Rothery-Ellis, Gordon Smythe, H. Ganthony Sykes, Albert B. Vasco, Raymond Wood, J. Wood-Ingram.

# "SONG OF SONGS" PREMIERE

## ENTHUSIASTIC RECEPTION IN NEW YORK

A capacity audience attended the premiere of Marlene Dietrich's new Paramount starring picture, "The Song of Songs," at the Criterion Theatre, New York, and tremendous enthusiasm greeted the presentation of Rouben Mamoulian's first Dietrich production.

Among the celebrities present were Norma Shearer and her husband, Irving Thalberg, Sidney R. Kent, Robert Woolsey, Mr. and Mrs. George Palmer Putnam (Amelia Earhart), Sam Katz, Fannie Hurst, Ona Munson, Mack Sennett, and Al Christie.

"The Song of Songs" is shortly to be presented in this country, and, according to advance reports, it will reveal Dietrich as a greater artiste than even her most fervent admirers have ever imagined her.

"Here, in 'The Song of Songs,'" states one commentator, "is a more intriguing and interesting Dietrich—in a story as great as she is herself. Audiences know what they may expect from Dietrich when she is given the right story. In 'The Song of Songs' she not only has the right story—she has the best story she has ever had."

Brian Aherne, the young English stage actor, who was brought to Hollywood especially for the film, plays opposite Miss Dietrich in this film, and the cast also includes Lionel Atwill, Alison Skipworth, Hardie Albright, and Helen Freeman.

# RHODESIA BAN LIFTED

## "DR. JEKYLL AND MR. HYDE" BANNED AND PASSED

The Censor Board of Southern Rhodesia recently banned the exhibition of "Dr. Jekyll and Mr. Hyde," as being "contrary to public interests or good morals."

The action of the Board caused surprise, as the picture had been through the test of South Africa without any restriction, excepting that it be exhibited to adults only. An appeal was made to the Governor of the Colony to remove the ban.

The film was later viewed by members of the Executive Council, and it was decided to pass the picture for exhibition, provided certain cuts were made in the bedroom scene at the opening of the film.

## NEW S. AMERICAN KINEMA

It is reported that Buenos Aires is to have the most up-to-date kinema in South America. The new film theatre, which is in Plaza de Flores, seats 2,000 people, and in architectural design follows the modern French school. It is said to be equipped with the most recent technical apparatus and to have the most perfect type of air conditioning system in existence.

Following alterations, the Empire, Cardiff, was opened last week as a kinema. Michael Stern, the manager, presented "State Fair."

# SHOWING NEXT WEEK

*A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing August 21*

## London

**Astoria.**—"Song of the Eagle" and "Hell to Heaven" (Paramount).
**Capitol.**—"Prince of Arcadia" (W. and F.) and "Study in Scarlet" (Gaumont-Ideal).
**Carlton.**—"Bitter Sweet" (U.A.).
**Davis, Croydon.**—"Pleasure Cruise" (Fox) and "Tracking the Killer" (Gaumont-Ideal).
**Dominion.**—"The Girl I Made" (M-G-M) and "Pilgrimage" (Fox).
**Empire.**—"Strangers Return" (M-G-M).
**Marble Arch Pavilion.**—"Cavalcade" (Fox).
**New Gallery.**—"Warrior's Husband" (Fox) and "Meet My Sister" (Pathé).
**New Victoria.**—"Song of the Eagle" (Paramount) and "Pilgrimage" (Fox).
**Plaza.**—"Mama Loves Papa" (Paramount) and "Sweepings" (Radio).
**Regal.**—"The Song You Gave Me" (Wardour) and "Hold Me Tight" (Fox).
**Stoll.**—"The Crime of the Century" (Paramount) and "Topaze" (Radio).
**Tivoli.**—"My Lips Betray" (Fox) and "Don't Bet On Love" (Universal).

## Birmingham

**Forum.**—"Forty-Second Street" (Warner).
**Futurist.**—"A Lady's Profession" (Paramount) and "The Great Jasper" (Radio).
**Gaumont Palace.**—"State Fair" (Fox).
**Scala.**—"The Blarney Stone" (W. and F.).
**West End.**—"Zoo in Budapest" (Fox) and "Trailing the Killer" (Ideal).

## Bradford

**Empire.**—"Pilgrimage" (Fox) and "Our Fighting Navy" (Butcher).
**Morley Street.**—"Fighting for Justice" (U.A.) and "Pleasure Cruise" (Fox).
**Savoy.**—"Billion Dollar Scandal" and "Hello, Everybody" (Paramount).
**St. George's Hall.**—"Nagana" (Universal) and "Counsel's Opinion" (Paramount).
**Theatre Royal.**—"The Little Damozel" (W. and F.).

## Bristol

**Empire.**—"Secrets" (U.A.) and "Let Us Be Gay" (M-G-M).
**Hippodrome.**—"The Blarney Stone" (W. and F.) and "Cash" (Paramount).
**King's.**—"The Big Cage" (Universal) and "Oliver Twist" (Pathé).
**New Palace.**—"Waltz Time" (W. and F.) and "A Lady's Profession" (Paramount).
**Regent.**—"Lucky Devils" (Radio) and "Trick for Trick" (Fox).
**Stoll.**—Mon.: "To-night is Ours" (Paramount) and "Parole Girl" (U.A.); Thurs.: "Cleaning Up" (British Lion) and "Luxury Liner" (Paramount).
**Triangle.**—"Secrets" (U.A.) and "Let Us Be Gay" (M-G-M).
**Whiteladies.**—"The Big Cage" (Universal) and "Oliver Twist" (Pathé).

## Cardiff

**Capitol.**—"Sign of the Cross" (Paramount).
**Empire.**—"Penguin Pool Mystery" (Radio).
**Park Hall.**—"Humanity" (Fox).
**Pavilion.**—"King's Vacation" (Warner) and "Phantom Broadcast" (Pathé).
**Queen's.**—"King's Vacation" (Warner) and "Phantom Broadcast" (Pathé).

## Edinburgh

**Caley.**—"The Cohens and Kellys in Trouble" (Universal) and "Man of Action" (U.A.).
**New Picture House.**—"The Good Companions" (Gaumont).
**New Victoria.**—"The Good Companions" (Gaumont).
**Palace.**—"King's Vacation" and "Girl Missing" (Warner).

*Marlene Dietrich who stars in Paramount's SONG OF SONGS*

**Playhouse.**—"Forty-Second Street" (Warner).
**Rutland.**—"Trick for Trick" (Fox) and "Officer 13" (Gaumont-Ideal).
**St. Andrew Square.**—"Trick for Trick" (Fox) and "Officer 13" (Gaumont-Ideal).
**Synod Hall.**—"Nagana" and "Terror Trail" (Universal).

## Glasgow

**Coliseum.**—"Letting in the Sunshine" (Wardour) and "Girl Missing" (Warner).
**Cranston's.**—"Endurance" (Gaumont-Ideal).
**Green's Playhouse.**—"Luxury Liner" and "Cash" (Paramount).
**La Scala.**—"Moonlight Madness" (U.A.) and "Strange People" (Universal).
**New Savoy.**—"A Night in Cairo" (M-G-M) and "Trailing North" (Pathé).
**Regal.**—"Letting in the Sunshine" (Wardour) and "Girl Missing" (Warner).
**Regent.**—"Sweepings" and "Penguin Pool Mystery" (Radio).
**The Picture House.**—"State Fair" (Fox).

## Leeds

**Assembly Rooms.**—"Falling For You" (W. and F.) and "Our Fighting Navy" (Butcher).
**Coliseum.**—"Zoo in Budapest" (Fox) and "State Trooper" (U.A.).
**Majestic.**—"Falling For You" (W. and F.) and "Our Fighting Navy" (Butchers).
**Paramount.**—"From Hell to Heaven" and "A Lady's Profession" (Paramount).
**Rialto.**—"Perfect Understanding" (U.A.) and "The Big Town" (Universal).
**Scala.**—"Zoo in Budapest" (Fox) and "State Trooper" (U.A.).
**Tower.**—Mon.: "'Frisco Jenny" (First National). Thurs.: "Blarney Stone" (W. and F.).

## Liverpool

**Forum.**—"Forty-Second Street" (Warner).
**Futurist.**—"The Lost Chord" (A.P.D.).
**Palais De Luxe.**—"Paris" (First National).
**Prince of Wales.**—"Morgenrot" (Wardour) and "I Am An Explosive" (Fox).
**Rialto.**—"State Fair" (Fox).
**Royal Hippodrome.**—"Money For Speed" (U.A.) and "Sister to Judas" (Butchers).
**Scala.**—"A Right to Happiness" (Warner).
**Trocadero.**—"Falling For You" (W. and F.) and "Phantom Broadcast" (Pathé).

## Manchester

**Deansgate.**—"Money for Speed" (U.A.).
**Gaiety.**—"Night of Terror" (U.A.).
**Market Street.**—"The White Sister" (M-G-M).
**New Oxford.**—"The White Sister" (M-G-M).
**Paramount.**—"Song of the Eagle" (Paramount).
**Piccadilly.**—"Up for the Derby" (W. and F.).
**Theatre Royal.**—"The King's Vacation" (Warner).

## Newcastle

**New Westgate.**—"The White Sister (M-G-M) and "Our Fighting Navy" (Butcher).
**Paramount.**—"From Hell to Heaven" (Paramount) and "Cleaning Up" (British Lion).
**Pavilion.**—"Waltz Time" (W. and F.).
**Queen's Hall.**—"Waltz Time" (W. and F.).
**Stoll.**—"Great Jasper" and "Scarlet River" (Radio).

## Sheffield

**Albert Hall.**—"To-night Is Ours" (Paramount) and "Officer 13" (Gaumont-Ideal).
**Central.**—"She Had to Say 'Yes'" and "No, No, Nanette" (First National).
**Cinema House.**—"White Sister" and "Now We'll Tell One" (M-G-M).
**Electra Palace.**—Mon.: "He Learned About Women" (Paramount) and "Wild Horse Mesa" (Paramount).. Thurs.: "Evenings For Sale" and "Discord" (Paramount).
**Hippodrome.**—"Viennese Waltz" (Wardour) and "Public Be Hanged" (P.D.C.).
**Regent.**—"Falling For You" (W. and F.).
**Union Street.**—"'Frisco Jenny" (First National) and "Pyjamas Preferred" (Pathé).

# GREAT BRITISH COMEDY TEAM

## IN "THE GIRL FROM MAXIM'S"

"The Girl From Maxim's" (which will be Trade shown on August 18) contains what is claimed to be the perfect combination of British comedians, Leslie Henson, George Grossmith, Lady Tree, Frances Day and Stanley Holloway.

Leslie Henson has never been funnier than in the rôle of Dr. Petypon, a provincial surgeon who tries to extricate himself from the misunderstandings and intrigues resulting from a gay supper party in Paris at Maxim's. Lady Tree, who plays his elderly rich wife, gives the finest performance of her career. Frances Day makes her first screen appearance in "The Girl From Maxim's" as the "Shrimp," a charming and vivacious habituée of Maxim's. It is confidently predicted that her first screen appearance will be a sensational success. Besides her comedy sequences she sings and dances delightfully.

George Grossmith, as "le Général," the irascible and flirtatious uncle of Dr. Petypon, has his biggest screen rôle to date in a British picture. He is at present playing the lead in an important French film following his sensational success in "L'Homme a L'Hispano." Stanley Holloway plays the part of Dr. Mongicourt, Leslie Henson's colleague and the cause of all his difficulties in the film.

The combination of these artistes, with a great English supporting cast in an uproariously funny story brings to the screen one of the most exhilarating tonics yet seen. A feature of the film is the delightful music played by a famous Tzigane band. The music features many of the catchy hits of the Gay 'Nineties, including such favourites as "Tara-Ra-Boom-De-Ay," "Daisy, Daisy," and "Lily of Laguna." The intoxicating Parisian dances, the Can-can and the Maxixe, will be seen just as they were in 1900.

"The Girl From Maxim's," besides being an irresistibly funny comedy, is also a great spectacular musical entertainment. The picture was directed by Alexander Korda.

# THE WARNER WEEK OF TRADE SHOWS

## Group of Super Films

### LESLIE HOWARD, JAMES CAGNEY, WILLIAM POWELL AND KAY FRANCIS

WITH the presentation of "Baby Face," the new Barbara Stanwyck picture, and "Somewhere in Sonora," on Tuesday, Max Milder inaugurated Warner week, during which seven important productions are being shown to the Trade. Mr. Milder claims that despite the wonderful production quality and box-office strength of the pictures he has been handling during the past year or so, this new group of seven productions is the finest he has so far had the privilege of presenting.

On Wednesday, at 3 p.m., in the Phœnix, Theatre, the new Cagney picture, "The Mayor of Hell," was due for showing, followed at 8.45 in the evening by "Captured," which stars Leslie Howard, the famous British actor, Douglas Fairbanks, Junr., Paul Lukas and Margaret Lindsay.

"Private Detective 62," which stars William Powell, will be shown at 3 p.m. in the Phœnix on Thursday, August 17, preceded by "Mayfair Girl," the first British picture to be made by Sally Blane, the American actress, and produced by Irving Asher at Teddington.

Kay Francis, in a new and entirely different type of rôle as a woman doctor, is the star of "Mary Stevens, M.D.," which will be shown on Friday, August 18, at 3 p.m., in the Phœnix Theatre.

**Barbara Stanwyck's Latest**

"Baby Face," which is reviewed in this issue, is claimed by Mr. Milder to give Barbara Stanwyck a role with unlimited opportunities to display her amazing versatility and ability as a dramatic actress. George Brent plays the leading rôle opposite the star, supported by a cast of such well-known feature players as Donald Cook, Henry Kolker, John Wayne, James Murray.

**"The Mayor of Hell"**

The rôle which James Cagney portrays in "The Mayor of Hell" was saved for him by Warners for more than a year, whilst they were obtaining the screen rights of the original. It is a story of a boys' reform school of the type which exists in certain parts of the United States, and must not be misconstrued in any way to be a picture of this system in England.

"The Mayor of Hell" is said to be the most powerful indictment of any penal system the screen has ever made, giving no quarter and asking for none in its exposure of the brutalities and bestial existence suffered by the juvenile inmates of the type of reform school run in America by grafting politicians with no thought at all for the welfare of those in their charge, but only of their own financial gain and political security.

Riot breaks out in the reformatory following the harsh treatment of the inmates and a reign of terror begins. A Tribunal of Justice is established by the juvenile inmates of the Reform School, and the tyrannical governor is forced to take his stand before a thousand desperate, abused, sullen and betrayed boys for the murder of one of their pals through neglect and indifference to his gradually waning health.

As the brutal bully sits cowering before the storm of outraged youth, Cagney ("The Mayor of Hell") walks into this human inferno, and with courage, frankness, friendliness, helpfulness and sane reasoning, quells the raging maelstrom of juvenile fury. He proves that these are the weapons with which to deal with youngsters who have started life on the wrong track, and so all the amaging comedy and drama of "The Mayor of Hell" is woven into a picture which is said to be one of the greatest ever contributed to the screens of the world.

James Cagney is supported by a big cast of outstanding feature players, such as Madge Evans, Dudley Digges, Allen Jenkins, Frankie Darro, Robert Barrat, Geo. Pat Collins, Arthur Byron, Sheila Terry, Harold Huber, Edwin Maxwell and William V. Mong, plus those great juvenile actors, Farina, the little black boy, of "Our Gang" fame, Raymond Borzage, Mickey Bennett, Sidney Miller and Charles Cane. Archie Mayo directed.

**Another Pioneer Picture**

In "Captured" Warner Bros. claim once more the production of a pioneer picture.

*Max Milder, who is sponsoring the Warner week of Trade shows*

"Captured" is the first authentic production based on a story of the German prison camps behind the lines during the Great War, based upon the novel, "Fellow Prisoners," by Sir Philip Gibbs, the British author. This great picture introduces Leslie Howard, unquestionably the most discussed actor of to-day, as a Warner star.

Most of the action takes place in such a camp, to which Leslie Howard, in the rôle of Capt. Allison, a British officer, has been confined. The brutality of the Camp Commander, the filthy living quarters and ill-treatment of prisoners, is for him exceeded only by the absence of letters from his wife (Margaret Lindsay), whom he met, courted and married within six days before leaving for the front

Another contingent of prisoners, included Douglas Fairbanks, Jun., Howard's pal, who is also in love with Howard's wife, arrives and escapes. He is suspected of murder of a young Russian girl, a crime which, according to international law, permits the return of the man from the British forces for court-martial, provided a British officer signs the warrant. This Leslie Howard refuses to do, until he discovers that Doug.'s coat contains a letter from his wife, telling Doug. how much she cared for him, and intimating their actions during her husband's absence at the front. Howard signs the warrant, and Doug. is returned to the German camp for court-martial.

**William Powell's Best**

It is claimed that "Private Detective 62" is unquestionably the finest picture yet made by William Powell, who has a rôle reminiscent of the days when he became famous as Philo Vance, sauve, debonair and roving through a picture packed with incident. In "Private Detective 62," however, Powell plays the rôle of a tarnished detective, the type of individual who employs his time spying on erring wives and wayward husbands. By his charm and adroitness he is unusually successful in his unpleasant profession. Then he undertakes to "get the goods" on beautiful Margaret Lindsay, but makes the mistake of falling in love with her. Margaret Lindsay, one of the most attractive personalities to come to the screen, will be remembered for her rôle as the girl on the *Titanic* in "Cavalcade."

Other rôles in this comedy-melodrama are acted by Arthur Hohl, Gordon Westcott, James Bell, Ruth Donnelly, Sheila Terry, Natalie Moorhead. Michael Curtiz directed.

**Sally Blane in "Mayfair Girl"**

"Mayfair Girl" is an up-to-the-moment story of a young American girl, whose father, a widower, leads a hectic life in Monte Carlo, and whose only interest in her extends to his allowance to her of all the money she requires.

The girl comes to London and joins up with a particularly swift bunch of "bright young people" of both sexes. Her financial arrangements are in the hands of a barrister, Blair (played by John Stuart), who strongly disapproves of her mode of living. So strongly does he feel on this point that, although he loves her and hopes to marry her, he resigns his position as her trustee.

Sally Blane, in the rôle of Brenda, is said to turn in a sterling portrayal as a "bright young thing," dissipated and uncontrollable, while John Stuart, in the leading male rôle, lends brilliant support to the star.

D. A. Clarke-Smith heads a cast list of extremely well-known British players, including Lawrence Anderson, Winifred Oughton, Charles Hickman, and Ronald Culver. George King was in charge of "Mayfair Girl," and Irving Asher thought so much of his work on it, that he immediately signed him to a long-term contract at Teddington.

**Kay Francis' Unique Role**

The most unique characterisation of her career, that of a lady doctor, is portrayed by Kay Francis in "Mary Stevens, M.D.," which deals with the subject which has always been controversial, and that is, the suitability and adaptability of women to the medical profession. Kay Francis is said to give a strong performance as the woman doctor, whose love for "her man" is enduring even when he turns from her to love another, although she continues to watch him and his career with a motherly interest, as they were boy and girl together and studied at the same medical school and went into partnership together.

The ambition of the man, however, sees an opportunity in a marriage with the daughter of a powerful politician, and the two separate, he becoming a mere pawn in the political racket, while she, his erstwhile sweetheart, achieves fame as a surgeon. Lyle Talbot, as the doctor and lover of Kay Francis, is said to live up to the great promise he has always shown in his previous Warner pictures, such as "Ladies They Talk About" and "Girl Missing."

The brilliant portrayals turned in by Kay Francis and Lyle Talbot are said to be matched by Glenda Farrell, Thelma Todd, Una O'Connor, Harold Huber, George Cooper, John Marston, and Charles Wilson in prominent rôles. Lloyd Bacon, who achieved such prominence by his direction of "Forty-Second Street," directed "Mary Stevens, M.D."

Max Milder gives us his sincere opinion that this new group of Warner pictures is hall-marked with the seal of success, because each and every one of them is built along box-office lines, which has proved to be so successful in all Warner product during the past year or so, and has helped to place it in the forefront as the most popular entertainment to-day.

## *Thrilling Scenes in "Captured"*

### *Gripping Thrills Combine with Swift Action*

Max Milder claims that "Captured" is a picture that will keep every member of every audience on the edge of the seat for its entire duration. No one will guess how it is going to work out. From the first shot to the final reel it is packed with dramatic highlights, terrific thrills and bristles with action.

Some of the scenes are absolutely tremendous in their scope and presentation. There is a big riot in the prison camp. Amazing scenes as the prisoners break loose, shoot down their guards, and storm the 'planes of the air squadron. Shots of hundreds of 'planes in thrilling flight.

And behind it all runs the marvellous story of the greatest war the world has ever known, written, not as heroes write it, but as the men who fought, lived and died for it. The picture possesses human touches that excel in brilliance anything that has ever gone before in screen form—the bitter truth of a hopeless conflict.

"Captured" depicts, in startling contrast to the Great War, its utter futility, the feeling of the men for their enemies—terrific war scenes, each individually great—but merely background atmosphere to this dynamic drama of life behind the lines in a German prison camp, with its bullying commander and guards.

## "MAYOR OF HELL"

### Unique Type of Entertainment

Max Milder, managing director of Warner Bros., in a statement concerning "The Mayor of Hell," says: "Motion pictures, to-day, through their realism and advance into hitherto untouchable fields, are serving a double purpose. Not only do they provide exceptional entertainment, but through their depiction of life in the raw, as it were, they serve to open the eyes of the people to unbelievable conditions that strike right at the heart of their social state.

"It took pictures like 'Little Cæsar' and 'Enemies of the Public' to drive home the utter disregard for life and law that gangsters developed with the advent of bootlegging. It remained for a picture like 'I am a Fugitive from a Chain Gang' to lay bare the horrible abuses practised in some of the chain gang prison camps. We have had motion pictures that exposed the grafting activities of unscrupulous politicians in the municipal, state and national life of America, such as 'The Mouthpiece' and 'Lawyer Man.'

"Warner Bros. have now made 'Mayor of Hell,' which brings to the screen for the first time the abuses and insufferable conditions existing in a certain type of reform school in America, whereby boys graduate by way of the reform school to various higher grades of crime, instead of becoming chastened minor offenders, or respectable citizens."

*Leslie Howard in CAPTURED, which Warner is Trade showing on Wednesday, August 16*

*Sally Blane, the heroine of MAYFAIR GIRL (Warner)*

## "GOLD DIGGERS OF 1933"

### SET FOR LONG NEW YORK RUN

FIRST NATIONAL'S sensational musical success, "Gold Diggers of 1933," which is to have its pre-release in Europe at the Tivoli theatre, has been booked to play at the Hollywood Theatre, Broadway, New York, for the whole of the summer season. This follows upon the picture's extremely successful run at the Strand, where, in three weeks, it piled up the biggest box-office figures ever recorded in the history of that theatre.

"Gold Diggers of 1933" is now playing in many of the most important theatres in the United States, and there has not been a single town in which it has failed to set up new records.

It is interesting to note that the story of "Gold Diggers of 1933" was first written by the late Avery Hopwood, and produced by the famous American impressario, David Belasco, with Ina Claire at the head of the cast. The theatrical production ran for many months, and the 1933 modernised screen version is the third picture to be based upon it. "Gold Diggers" first appeared in screen form in 1927, with Hope Hampton, Louise Fazenda, Wyndam Standon, and Alex Francis among the principals.

It appeared again as a talkie in 1929 under the title of "Gold Diggers of Broadway." It is to be regretted that the author who conceived the story in 1919 is not alive to-day to see the amazing success which has attended his work.

## *The British Navy on Parade*

### *Movietone's Fine Pictures*

This week British Movietone News is presenting at the News Theatre a film showing the activities of the British Navy. The screening of this picture coincides with the annual Navy Week, when the public flock in their thousands from all over the country to the dockyards of Devonport, Chatham and Portsmouth.

It is the only time during the year when the British fleet can be inspected "from the inside."

To those confined to London during this week, British Movietone News gives the opportunity of seeing a film which is representative of a general survey of the three dockyards during Navy Week, and also includes shots of the Navy on duty on the high seas.

You will be able to get a glimpse of the life of a sailor—Jack Tar at work cleaning guns, swabbing decks, taking gun practice, and all the daily round of his active life, and Jack Tar in lighter mood indulging in boxing bouts, fencing, deck games, or amusing himself on shore leave.

*James Cagney blossoms out as a reformer in THE MAYOR OF HELL (Warner)*

# BEN LYON IN "I SPY"

*Scenes from I SPY, the B.I.P. comedy thriller which was Trade shown on Tuesday by Wardour. The famous American stars, Ben Lyon and Sally Eilers, are featured in this amusing story of amazing plot and counter plot. Allan Dwan directed the picture, which is said to be full of gay adventure, comedy and thrills*

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# INCREASING FIRE RESISTANCE

## AN EXHIBITOR'S ENQUIRY REPLIED TO

A SUBSCRIBER to the *Kine.* and *Ideal Kinema* is anxious to convert a kinema entirely constructed in timber, into a fireproof building of more substantial construction. Originally a portable, it has been made more or less permanent by the addition of substantial principals and purlins, concrete foundations and boarded sides. He is hopeful of doing this without too heavy an expenditure. He asks if the Hy-Rib method could be successfully adopted.

*Reply* :—

To convert a temporary wooden structure into a permanent fireproof building, is, to put it mildly, a tall order. It does not follow that it cannot be done, indeed, I see no reason why it should not be possible, but at what cost depends entirely on the nature of the present building, and this is where my information is too meagre to enable me to form any very clear idea of the present building.

Its description as a portable building with concrete foundations, wooden sides and substantial principals and purlins is too condensed; no information is given as to the material of the "substantial" principals and purlins, how they are supported, whether on timber posts, iron stancheons, or brick piers.

### No Building Really Fireproof

In the first place it must be understood by your subscriber that no building can really be entitled to the description of fireproof. Fire-resisting is the correct term to use, and it is possible to have grades in fire-resisting buildings. It will be further understood that to make a building such as this comply with the best rules of fire-resisting construction will mean its practical rebuilding. Presumably, however, your subscriber wants to make the building more fire-resisting than it is at present, and if this is so, then the expenditure may be considerably reduced.

The boarded sides should be replaced with brick or hollow terra-cotta blocks; these would need to be rendered on the outside and plastered inside, unless the present wood lining were re-used, but this would not be helping towards making the building fire-resisting. Hy-Rib is an excellent material, but when used to form an outside wall waterproof cement must be used, and unless special means are taken to prevent it, condensation will be set up inside the building when it gets hot, which will not only spoil the decorations but be objectionable to the patrons of the place; the means of counteracting it increase the price to about the same as brickwork. Terra-cotta blocks make a good, warm job at a reasonable price, and when rendered look effective, but they cannot, of course, support any weight.

### Treatment of Columns

Should the roof be carried on timber posts, as would be very likely, then they must either be replaced with iron stancheons, or the posts must be encased in concrete. This can be done by fixing expanded metal to the post, forming a box round it (or shuttering, as it is called), and filling the space between the fine concrete about 3 in. thick which could then be plastered or otherwise dealt with. The chief objection to this procedure is the possibility of the timber rotting unseen owing to lack of air.

Having dealt thus with the walls and supports of the roof, we now come to the roof itself, which to complete the job, must, of course, be dealt with. If there is sufficient height and the principals are suitable, the best method is undoubtedly to line the roof under the principals with Hy-Rib, or some similar material and plaster on it in three coat work. The Hy-Rib can be supported on angle-iron fixed to the roof principals, and it should be done in bays as

(Continued on column 4)

*The Observation Window*

# A Scream-Proof Microphone

## *Stage Lighting by Coloured Liquid*

### *Rhythmic Photography*

A NEW microphone which cannot be broken by screams or gunshots, is now in use at the Paramount studios. The new valve in the "mike" is so strong that it cannot be broken unless it is nearly worn out, according to Earl Hayman, sound expert, who is recording B. P. Schulberg's "Three Cornered Moon" with the new-style mike.

"ONE picture I recorded several years ago with the old-style valve blew out eight microphones in one night," Hayman recalled. "Nearly every time a gun was shot a valve blew out. The new valve is not only more sensitive but stronger. In an experiment the strongest scream was unable to break it."

HEAVY reductions in the cost of stage lighting are made possible by a British invention which has just been placed on the market. This device (for which manufacturing rights in Great Britain have been secured by the Pattern Makers (Engineering), Co., Ltd., from Liquid Signs, Ltd.) introduces an entirely new system of obtaining colour changes and can be adapted to any existing lighting arrangements.

THE invention consists of a device whereby coloured liquids are made to rise and fall between glass screens. These screens are double, and are formed by three sheets of glass sealed up with a slight space separating each sheet. A pump operated by electricity keeps the liquid in motion.

THERE is no necessity for dimmer, flasher or change-over switching, the only mechanism, the pump, being automatically operated. Where a group of lights is used the one pump and liquid container control the entire group. The colour changes are effected practically imperceptibly and can be regulated to any cycle. Light when projected through liquid is clearer than through gelatine, and far less powerful lamps are necessary to obtain the same effects.

"RHYTHMIC PHOTOGRAPHY," something brand new in film music, will feature the opening of Maurice Chevalier's "The Way to Love," Nathaniel Finston, Paramount studio musical director, has announced. For the first five minutes of the first reel, characters, settings, voices and natural actions will move rhythmically to the lilting tunes of "Now There's a Lucky Guy," a song mirroring the discontent of the average person.

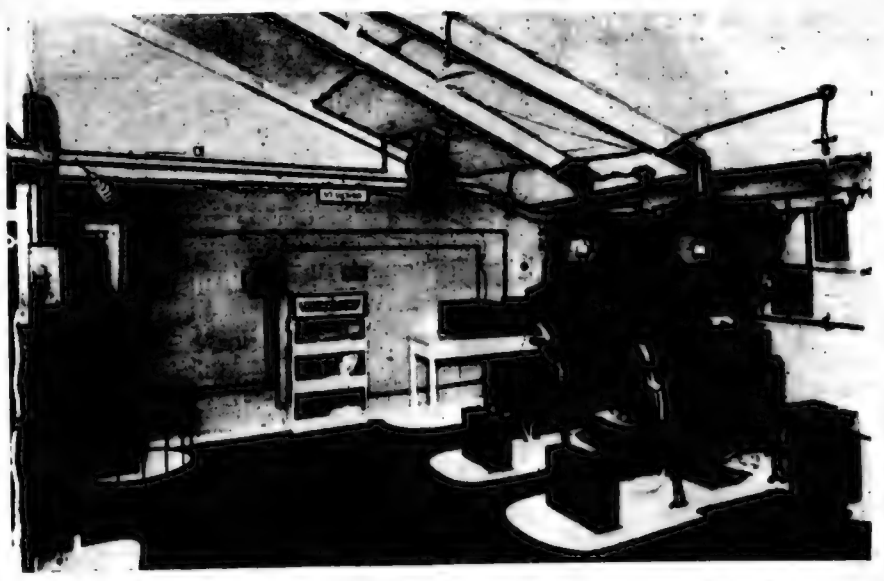
BEGINNING with an operatic aria sung by an indigent Paris street singer, twenty characters—butcher, window cleaner, lawyer, bookkeeper, fisherman, *et al.*—flash on the screen and fade out in a unique phantasmagoria of musical and camera dissolves. Ralph Rainger, composer, and Leo Robin, lyric writer, have been assigned the task of working out the opening.

FOLLOWING the explanation in last week's *Kine.* of the decibel, which readers with mathematical knowledge have so greatly appreciated, Western Electric's publicity manager reminds me that the term "bel" as a unit of measurement of sound intensity is derived from the surname of Alexander Graham Bell, whose name has also been given to the research laboratories of Western Electric.

I WOULD commend to every projectionist the article in the August *Ideal Kinema and Studio* from the pen of R. H. Cricks, entitled "The Sound Projector of My Dreams." Mr. Cricks in his article details what are the essentials of the ideal projector, and I should be interested to discover how far the views of projectionists generally coincide with or differ from those of our contributor.

J. BENSON.

## THIS WEEK'S PROJECTION ROOM



*The Central Picture House, Reading, an A.B.C. house, is commodious as well as efficiently equipped. Ross projectors and W.E. sound apparatus are installed. The staff is composed of P. Reed (chief), N. Grieve (second), R. Giddings (third) and R. Coles (fourth).*

# INDIVIDUALITY IN DECORATION

## A PLEA FOR ARTISTIC TREATMENT

IN the course of a paper read before the recent Conference of the Incorporated Institute of British Decorators, W. Aumonier uttered a plea for the intelligent and artistic use of new materials in the decoration of buildings.

All of us associated in our various ways with architectural decoration, he said, must realise that the advent and development of so many new materials: concrete, glass, laminated boards, rustless metals and electrical appliances, open up new possibilities and provide an entirely new aspect to decorative values, and it must be obvious that some great change in style must be the outcome of adapting these new materials to modern requirements.

Another point is that the present economic situation and the high cost of all skilled labour are forcing the architect to explore new methods of artistic expression on his buildings.

An artist is not a machine, and he should be free to express himself in his own way, and it is all to the good when he has the ability to impart something of our age and the new conditions of life to his work.

Modernism in art is bringing to the front men of originality and ability who are able to express themselves under the new conditions in which we are living in 1933.

The next few years must, and will, show enormous advances in all kinds of building construction and decoration. We are to-day but on the fringe of great developments, and I am sure that the members of this Institute of British Decorators are alive to this and will adapt themselves to the new requirements of their great profession.

## WARDOUR STREET WAGGERY

*We were conducting our usual Wardour Street search for news when from a certain well-known building came the brightest of bright young things, wearing a hat more suggestive of the circus than anything we've seen—even in these days of surprising head-gear. A passing youth glanced, then ejaculated :—*

*"Laugh, Clown, Laugh!"*

*We were much amused—the girl wasn't.*

(Continued from column 1)

there is always a tendency for this type of ceiling to show transverse cracks after a while.

Your subscriber is silent as to the type of construction of his projection room and rewind room, these I can only hope and presume are already of fireproof construction, if not, of course, they should be dealt with at once.

There are also many other details that would need to be considered in a scheme of this sort, such as the division between the vestibule and auditorium, flooring, lighting and heating, secondary lighting, etc., but, as I have already indicated, it is practically impossible to advise your subscriber usefully without many more particulars and a plan if possible. Naturally, the best thing would be to see the building itself.

Nothing Equals—
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# AROUND THE LONDON SHOWS

## C. Penley's Week of Graces at the Astoria, Brixton

### CROUCH END'S ALL-BRITISH PROGRAMME

A PENLEY show is a Penley show, and when one has said that, that is all there is to say, as a rule. But this week's production at the Brixton Astoria—billed as "The Fifty Graces"—surpasses any of Charles Penley's previous shows.

The production, which runs for 40 minutes, is primarily a dancing show, featuring 48 "graces," recruited from the Astoria Girls, the Victoria Girls, the Rodney Hudson Girls, the Hudson Eight and two Continental troupes of girls. The presentation—the first of a series of big shows—consists of spectacular ballets and dance enembles, including "The Fire Dance of the Red Men," "The Willow Pattern Plate," and "The Ballet Beautiful." The dances were arranged by Mrs. Rodney Hudson, with Charles Penley responsible for the stage side.

"The Willow Pattern Plate," in which Robert Algar, the baritone, sang the familiar story and the members of the dancing troupes enacted the parts in the piece, was a masterpiece of scenic work. The "pattern" effect was maintained by a huge set-piece and the dancers, interchanging and inter-twining the pieces of plate. "The Ballet Beautiful," featuring the "skirt dance," by the Eight Hudson Girls, made its particular appeal by the accompaniment of the "Coppelia" ballet music played by augmented Paramount-Astoria orchestra under the direction of Anton. "The Fire Dance of the Red Men," with "Hiawatha's Lullaby" as the basis of the music, was a colourful presentation of war-like "redskins" indulging in rhythmetic dances. It provided a fitting finale to the stage show with its whirling dance by the whole company.

An interesting point regarding the technical side of the presentation is the fact that not once was any lighting effect obtained from the front—it was all done from the wings and the "flies."

Payne and Hilliard, two well-known variety artistes, provided the "relief" to the big scenes, and shared in the creditable show of one and all.

It is understood that the production is to tour the other houses on the Astoria circuit.

**Summer Time is . . .**

Most houses during the summer time seem to take the opportunity of redecorating and refurnishing. Happily, the prevailing idea is to carry out the work without interfering with the ordinary run of the kinema.

An instance of thoroughness is provided at the Tower, Peckham, where Charles Manley and his staff have been completely renovating the building. The whole of the auditorium is being repainted with a blue and grey colour scheme. It is hard to visualise in the newly decorated house the fact that the Tower was one of the first supers in South London.

**All-British at Crouch End**

Leslie Freeman, of the Plaza, Crouch End, N., made a good bid to beat the weather by presenting an all-British "Past Favourites" week. The programmes included "Jack's the Boy," "Good-night, Vienna," "A Night Like This," "P.C. Josser," "Plunder," and "The Ghost Train," and the fact that each had a "U" certificate was well publicised for the benefit of juvenile patrons

The house front was strikingly dressed in the national colours, with garlands, bunting and flags being distributed in tasteful profusion. The entrance stair treads were utilised to present the names of the stars on each side of a centre message, which read: "The steps that lead to the best entertainment."

All the publicity for the week was printed in red and blue on a white ground, and 14,000 throwaways and handbills with the programme printed with a Union Jack surround were distributed.

Local retailers were encouraged by Mr. Freeman to stage all-British displays, and Plaza programmes, stills, and publicity were to be found in several stores. Free samples of the goods displayed were distributed to patrons, and the stunt generally created a considerable amount of interest in the district.

LONDONER.

*F. Hilberry's display for BIG CAGE (Universal) at the Gaiety, Southsea*

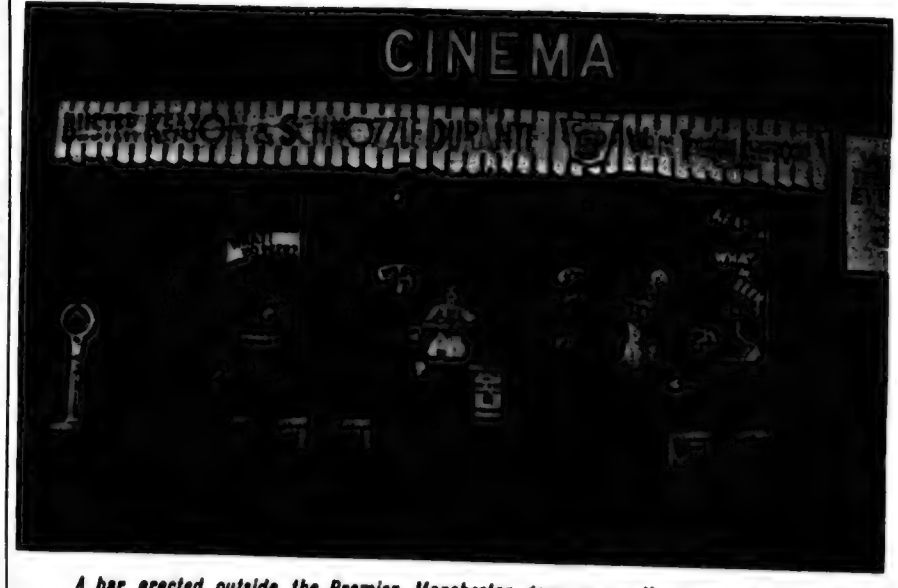
*The gaily decorated front of the Plaza, Crouch End, during L. Freeman's all-British Past Favourites Week. A NIGHT LIKE THIS, PLUNDER and JACK'S THE BOY (W. & F.) were among the films shown*

### "KING KONG" IN CARNIVAL
#### Offer of Giant Model

One of the most spectacular and grotesque figures at the Crewe Carnival, held on Saturday, which, by the way, is one of the largest in the Midlands, was a 14-ft. high model of King Kong, constructed by members of the staff of Parker's Brewery, Stoke-on-Trent.

The model, which, of course, was inspired by the film of the same title, has taken many weeks to build, and it is a strong likeness to that of the picture, its eyes and mouth being moveable to the pull of a rope. In addition, a playette has been written on similar lines to that of the film theme.

Of particular interest to local exhibitors is the fact that the builders have offered to loan the model for exploitation purposes throughout the city.




*A bar erected outside the Premier, Manchester, gave an excellent boost to WHAT! NO BEER? (M-G-M). To stage this display Manager S. Short tied up with a local brewery*

## F.N.'s £10 PRIZE FOR SHOWMEN

### WON BY LIVERPOOL MANAGER

LIVERPOOL has supplied the winner of the £10 prize offered by First National Film Distributors, in conjunction with the *Kinematograph Weekly*, for the best exploitation of six F.N. films during the period March 20 to May 27, the prize having been awarded to S. Ormian, manager of the Clubmoor Picture House, West Liverpool.

The conditions were that the exhibitor must show, advertise and exploit not less than six First National films during the period.

Mr. Ormian set himself out to exploit very thoroughly the First National pictures booked to his theatre by means of large written posters on his kinema at eye-height and above the balcony. On one occasion he had three F.N. films being advertised at the same time in this manner. "Tiger Shark," "Cabin in the Cotton," and "The Crooner" being the films. "The Match King," "The Crash," and "The Way of Life" were the other films exploited.

Tie-ups with wireless stores for publicity for "The Crooner" were well arranged, stills and cut-outs of the film being shown, and a loudspeaker playing "Crooner" records.

## W.E.'s PUBLICITY OFFER

### FREE DISTRIBUTION TO THEATRES

Western Electric announce several minor changes in the distribution of their publicity material.

The familiar rubber vestibule mats, featuring the Western Electric wing sign in white on a black background, previously supplied to Western Electric exhibitors at £1 1s. each, are now offered at the greatly reduced price of 10s. each. Illuminated glass signs, specially designed for lobby display, are also available. The renowned "Voice of Action" vestibule wing signs, which are supplied with each installation, are now replaceable free of charge where the original has become dilapidated with an all-metal model

Western Electric's free publicity material includes wing blocks, supplied in four sizes—2 in., 3 in., 4 in. and 6 in., suitable for use in theatre programmes, advertisements and handbills; cut-out wing streamers in black and white, for 6-, 12-, and 48-sheet posters, and slides.

*Organ Interlude No. IX.*

## "MUSICAL SIGHTS O' LONDON"

### P. MILTON AT CAPITOL, FOREST HILL

LAST week Percy Milton's "Bird Fantasie" interlude was detailed on this page. As that record was *my* choice, and both Percy Milton and the manager, Mr. Maurice E. Elsmore chose the "Musical Sights o' London" as the most successful organ presentation given at that kinema, it was best to present both and end the argument.

Before giving details of this interlude it is necessary to state that its presentation demands time and care to secure the best results, which in the end will repay the organist a hundredfold. The manager, I think, should bear the expense. The first job is to secure a packet of *photograph* cards of the various London views which require to be illustrated. This is comparatively easy, but any provincial organist finding difficulty should write to the "Slide House, Ltd.," 52, Queen Victoria Street, E.C.4, who would help in the matter and reproduce them in slide form as they did for Percy Milton. The second matter is an entirely optional one, but well worth while, by the tinting of the slides. In Percy Milton's own case he took his own photographs, had them reproduced and coloured them himself, spending, I am sure, many spare hours in the process.

The resulting photo shown on the screen must be seen to be believed, and opens up a wide field of originality, such as "flowers of the garden," and many other subjects which lend themselves to such treatment.

If you cannot colour these slides yourself, show them without, as the actual photographic reproduction is quite satisfactory, and to have them done by a professional is I believe rather expensive.

**"MUSICAL SIGHTS O' LONDON."**

1. Forget about the songs of Paris, Vienna, Barcelona and Kentucky, and come with me to see the
"MUSICAL SIGHTS O' LONDON."
2. Photograph of The Marble Arch.
3. Chorus of "Round the Marble Arch."
4. Photograph of Hyde Park Corner.
5. Chorus of "Hyde Park Corner."
6. Photograph of Changing the Guard at Buckingham Palace.
7. Chorus of "Changing the Guard."
8. Photograph of Trafalgar Square. (Play "Rule Britannia.")
9. Photograph of the Strand.
10. Chorus of "Let's All Go Down the Strand."
11. Photograph of St. Clement's Church." (Oranges and Lemons.)
12. Photograph of Houses of Parliament.
(Close up of Commons' entrance.)
(Play first portion of "Underneath the Arches." (Campbell Connelly.)
13. "Underneath the arches
In Parliament all day.
In the House of Commons,
Upon a bench I lay
Listening to Ramsay
Tired out and worn,
And to all the others
Debating—sorry they were born.
What of Unemployment
And wages being cut?
We do not care a rap,
We've a lovely soft job
In Parliament to-day:
In the House of Commons
We dream our dreams away.
14. Now come with me and take a few peeps
"OLD FATHER THAMES."
(Play verse of "Old Father Thames."
(H. Trevor and Co.)
15, 16 and 17. Photographs of the Thames.
18 and 19. Chorus of "Old Father Thames."
20, 21 and 22. Photographs of the Thames.
23 and 24. Chorus of "Old Father Thames."
(The whole of the H.M.V. record can be used to advantage. Peter Dawson singing it. It is in the right key too! B.4374 in the key of C.)

A. W. O.

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## DISPLAY SPECIALISTS

### Cinema Signs Progress

Cinema Signs, Ltd., whose name is a household word with the showman, are well in the foreground with their remarkable output of frames and backgrounds, new ideas in which are constantly being developed.

Cinema Signs have made outstanding strides in the last few years, and their enterprise has caused them to be considered the leading exponents of kinema publicity.

Frames and backgrounds, including general publicity, for Bruce Grove Cinema, Tottenham; South Picture Theatre, Hackney, and the Coliseum, Harringay, have recently been carried out by Cinema Signs, Ltd., 147, Wardour Street, W.1.

*A parade of sandwich-boardsmen employed to exploit RADIO PARADE (Wardour) at the Carlton, Watford*

# ARLISS' MOST POPULAR SUITS

## ROTHERHAM SHOWMAN'S NOVEL COMPETITION

A NOVEL competition was a feature of C. Stuart Burgon's exploitation of "The King's Vacation" (Warner) at the Empire Kinema, Rotherham. In this patrons were asked to place in order of popularity the five suits and costumes worn by George Arliss in the film. Mr. Burgon boosted the competition so well that hundreds of entries were received, and when the prizes were awarded on the stage there was a large audience.

Mr. Burgon also secured the co-operation of the local newspapers in putting over the film, a considerable amount of news space being given and a large number of 24 and 48 sheet posters were displayed over a wide area and over 200 buses and trams carried a special message to the residents of the outlying villages and townships.

A capital scenic lobby display, in which a number of stills were introduced, and a gaily decorated exterior, in which flags, bunting and coloured lights were introduced were other angles of this well-varied exploitation.

"A civic night" was held during the week, at which the Mayor, Councillors, members of the Watch Committee and other civic heads accepted the invitation of Mr. Burgon to be present.

## AN OLD CROCK

### Assists Manchester Exploiteer

C. H. Cox, of La Scala, Manchester, always on the look-out for new schemes to exploit his programmes, hit upon a novel idea to publicise "Hard to Handle" (Warner) when he discovered an old crock car being exhibited outside a local motor-cycle dealers. Obtaining permission to use the car, Mr. Cox displayed it in the vestibule, and in front of the kinema with cards attached announcing that it was Manchester's oldest motor-car and still going strong, but "Hard to Handle." See James Cagney in "Hard to Handle" next Monday. This attracted a great deal of attention, and a good amount of publicity with pictures in the local Press.

## BRAINTREE SHOWMANSHIP

### Front of House Displays

Two effective, but inexpensive, front-of-the-house displays were carried out by William E. Brooker at the Central, Braintree.

For "Radio Parade" (Wardour) two radio masts were erected above the kinema entrance. Attached to the aerial were cut-out letters forming the title of the film, while on the top of the masts were lights worked on a time switch. A radio disc covered with coloured lights, also worked on a time flasher, was included in the display.

The second display, for "King's Cup" (W. and F.), consisted of a canvas painted to represent aeroplane wings, a propellor in the centre, and a cut-out of the stars above. Posters and stills in the vestibule completed the displays.

## THE HOLIDAY ATMOSPHERE

### Hanley Pleasure Cruise

The holidays and the exploiting of "Pleasure Cruise" (Fox) came at a rather convenient time for L. C. Rogers at the Regent, Hanley.

For this film, Mr. Rogers worked in conjunction with one of the leading stores in the town, Messrs. McIlroys. With the aid of a number of wax figures and a little initiative, they converted the entire space of one of their largest windows into the deck of a yacht.

The figures, dressed in cruising attire, with some in bathing costumes (advertising the store), were seen lounging about the deck, or occupying deck-chairs, made a realistic impression, while their conversation (written on cardboards suspended from the ceiling of the window) concerned the film, while a background of blue and silver giving the title of the film was also a conspicuous feature

## PARACHUTE DESCENT

### Enacted in Kinema Foyer

A. Bowgen, manager of the Villa Cross Picture House, Handsworth, Birmingham, made an attractive front of house display for his screening of "The Four-Mile Death Dive," which was responsible for considerable comment from the man in the street. In front of the main entrance was a massive aeroplane, below which was a parachute, replete with aeronaut attached, in the act of making a descent, whilst underneath was the title of the film in 6-ft. white letters.

## BRISTOL STREET STUNT

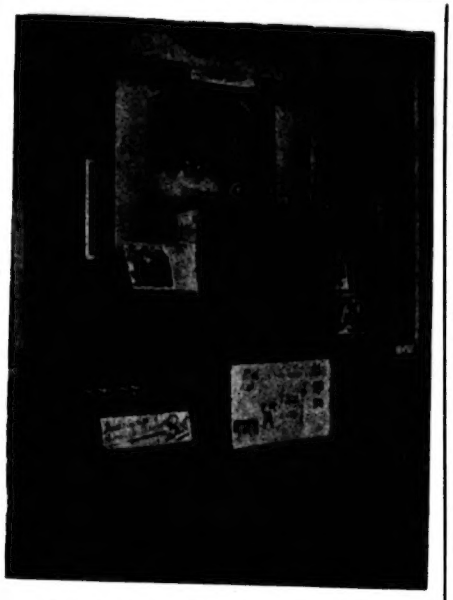
### Two Films in One Boost

W. Collings, of the Stoll Picture House, Bedminster, Bristol, combined both the feature films he was showing in his programme, "The Devil is Driving" (Paramount) and "Little Orphan Annie" (Radio) in a street stunt.

A girl in a short, white frock had round her waist a child's pair of reins, which were held by a man in the costume of Mephisto pheles. The pair went through the streets, the girl blowing a tin trumpet and driven by the man, who bore a large card with the words, "'The Devil is Driving' 'Little Orphan Annie,' the Stoll, Bedminster."

## GLOBE ADVERTISING

New ideas in programmes, slides, advertising curtains, etc., are always being demanded by the alert kinema showman. Mark Leon, manager of the Globe Advertising Co., 53, Broad Street, Birmingham, is anxious that the Trade should know that he is open for large or small inquiries in this direction for first-class work.



*Considerable interest was aroused in WHAT! NO BEER? (M-G-M) by this display outside the Regent, Hull*

# Hull Publicity on Tap

### Tie-up with Brewer for "What! No Beer?"

A NOVEL scena arranged in the entrance of the Regent, Hull, was part of Manager S. Dixon's boost for "What! No Beer?" (M-G-M).

The centrepiece was a three-pull beer pump, behind which stood a wax model dressed appropriately as a bar waiter. Bottles of beer, beer cases and barrels were liberally arranged with show matter, which included specially prepared cartoons. Beer containers were labelled "Buster Keaton's and Schnozzle Durante's Best."

The whole was illuminated with cleverly hidden flashes when darkness permitted this use.

The display was the result of a tie-up with Moors and Robsons, Brewers, Hull, and, in addition, publicity was placed in several of their houses.

Numerous "tags" were distributed in the city in the shape of folders which read at first glance, "Beer given away free." However, in small print it followed on with "in the film, 'What! No Beer?' at the Regent this week."

The exploitation was successful in beating the weather and the holiday slump.

## GENE GERRARD TIP

### "Leave it to Me"

Wm. Hudson, manager of the Edgbaston Cinema, Birmingham, made full use of the holiday angle for his exploitation of "Leave It To Me" (Wardour). In the foyer recess was hung a full-size backcloth of a truly rural setting, with side pieces depicting trees and the wide open road. In front of this was a model light car, replete with passengers with the man in the dickie seat holding up a massive spanner.

Behind a wall at the side was a giant cut-out of Gene Gerrard, with a finger pointing to the title of the film, "Leave It To Me."

# LISTENING IN TO "RADIO PARADE"

## GIANT BROADCAST BOOST IN THE MIDLANDS

FOR the screening of "Radio Parade" (Wardour), E. B. Gold, manager of the Forum Theatre, Birmingham, together with his assistant, J. Walker, went "all out" with a great publicity campaign. For advance publicity a Morse key and buzzer in the vestibule sent out messages reminding the incoming and outgoing patrons of their opportunity to see "Radio Parade" the following week. For those who were not in a position to translate the Morse code it served to attract their attention to a printed poster giving full details of the picture.

Robert Tredinnick—well known for his gramophone recitals from the Midland and London Regional stations—appeared on the stage on the Saturday evening prior to the screening of the film, and following the trailer, gave a brief resume of the stars in the production and of broadcasting in general.

On the first night of the film the Midland Regional staff visited the kinema and expressed themselves delighted with the performance. Real studio atmosphere was created in the vestibule, where a red light was installed with a giant announcement card: "Silence while the red light is on—broadcasting session in progress."

To further publicise the film a series of window settings were arranged. The display at Dale Forty's, the leading music store of the city, consisted of sixteen wooden stars carrying the name of a different artiste on each, and notices to the effect that the film was being screened at the Forum and that the particular records were obtainable inside.

The setting was completed by a series of multi-coloured ribbons trailing from these stars to the records made by the particular performer. This, together with four other similar displays, attracted the attention of the holiday crowds, with the result that capacity business was recorded.

## WOOLSEY IMPERSONATOR

### Tours Wednesbury Streets

A man disguised as Woolsey in "So This is Africa" drew the attention of thousands of Wednesbury folk to the screening of this film at the Rialto. Made up as a nigger wearing horn-rimmed glasses and attired in black tights with straw skirt, this man, hired by Manager A. J. Reade, toured the district over a wide area. Publicity was given to the film by the following notice attached to his back: "I have arrived to tell you that Wheeler and Woolsey will be at the Rialto on Thursday next to entertain you in 'So This is Africa,' a first-class picture that will make you roar with laughter."

## HULL TIE-UP

### Brings Big Holiday Business

Exceptionally good business for Bank Holiday week and appropriate weather was done at the Tower, Hull, with "The Big Broadcast" (Radio), and not a little was due to the exploitation it received at the hands of Manager N. Greenwood.

The gramophone records were naturally the mediums of tie-ups and of several of these, two of the most outstanding were with the Musical Mecca and Scarboroughs, and in each case 75 per cent. of the window was taken up with displays.

Over the theatre entrance, a huge cut-out reproduction of a gramophone record was an outstanding attraction of the front of the house "dressing." Cut-outs of stars were also arranged above the entrance.

## A FAKED MUMMY

### Weird Effects at Bolton

Unusual angles of exploitation have paid at Bolton, for the run there of Universal's "The Mummy" at the Majestic. The exhibition of a fake mummy, complete with sarcophagus, in the main lobby attracted crowds. Green lighting effects were used, the mummy was made to move by hidden mechanism, and gauze was used with effect to enhance the eerie atmosphere.

Special throwaways and window cards were used over a very wide area. A special Press campaign was taken up, and, notwithstanding the continued heat wave, excellent business was done.

# SOUTHSEA KINEMA AS A CIRCUS

## ATMOSPHERE FOR "THE BIG CAGE"

F. HILBERRY, of the Gaiety, Southsea, put over a very effective and economical campaign on behalf of "The Big Cage" (Universal), which played at his theatre recently.

Four weeks prior to screening, slides were shown at each performance and for two weeks this was followed by a display of posters on the theatre front and stills and cut-outs in the vestibule and local shop windows.

A week previous to showing, two hundred posters were supplied and posted by the *Sunday Pictorial* in the town and district and three hundred throwaways were distributed by a man dressed as a ringmaster, to visitors on their way to the sea-front.

A trolley with pictorial posters on each side, and a man on a bicycle carrying cut-out heads of a lion and a tiger, paraded the streets. Further valuable publicity was obtained by a thousand throwaways distributed with copies of the *Sunday Pictorial*.

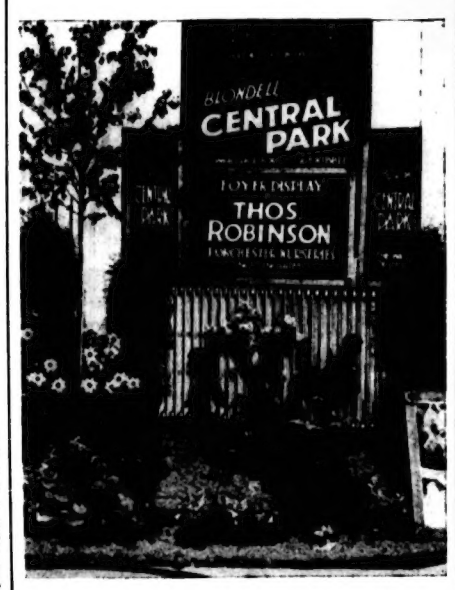
During the week of showing, the canopy was dressed with canvas, flags and bunting to represent a circus marquee, and the doorkeeper was attired as a ringmaster.

## GARDEN IN VESTIBULE

### Atmosphere for "Central Park"

A colourful display of flowers, plants and framed posters gave atmosphere to "Central Park" (First National) in the foyer of the Dale Cinema, Shipton, Dale, Nottingham.

This pleasing effect was obtained by Fred Poulton, manager of the Dale, in co-operation with Thomas Robinson, a local nurseryman.




*An appropriate boost for CENTRAL PARK (First National) at the Dale Cinema, Shipton, Dale*

# Private Jones at War and Home

### Lifelike Scenes in Leicester Shop Windows

Big crowds were attracted to the Princes Theatre, Leicester, last week by the mammoth campaign conducted by Geoffrey Hickson in connection with the presentation of "Private Jones" (Universal). A double window display in the windows of Messrs. Harris, the biggest furniture shop in the city, depicted on one side a war-time scene of Private Jones in the trenches, complete in every detail. In a corner of this window was placed an open copy of the *Leicester Mail* for the evening of November 11, 1918, showing the headline, "Germany Signs the Armistice To-day." A card in the centre of the display bore the wording, "Private Jones—1918—In Action at Princes Theatre All Next Week—See it and Laugh."

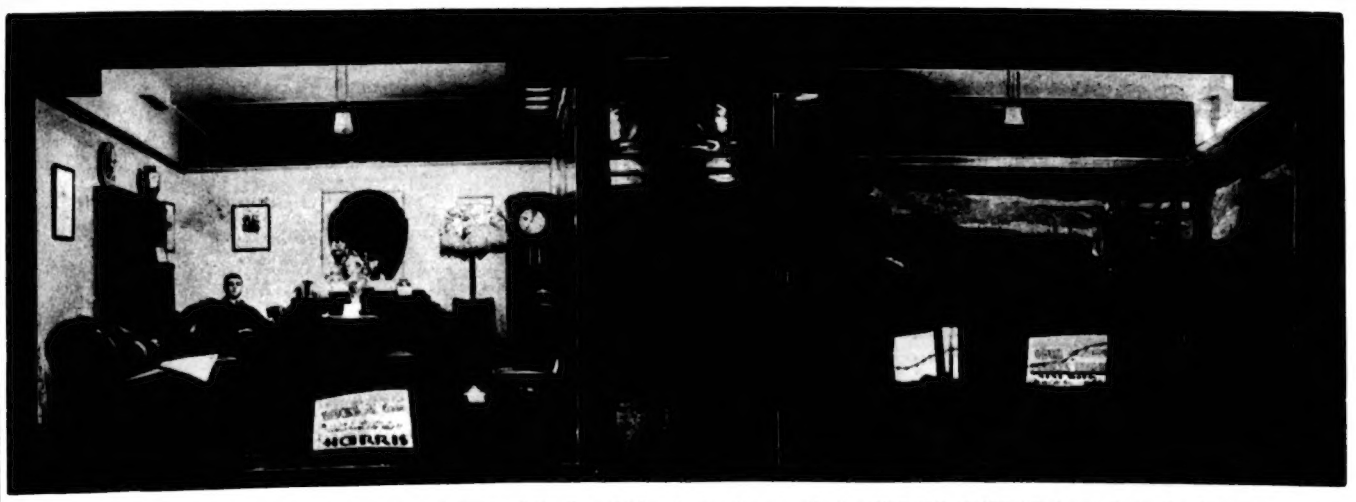
In the corresponding window on the other side of the entrance to the shop was a modern dining-room, with an identical figure of Private Jones in a lounge suit. A card in the centre of the window bore the wording, "Private Jones—1933—At Ease—Who Couldn't Be? Who Wouldn't Be? with a Room Like This—Furnished by Harris."

Hundreds stopped to see this display—one of the biggest tie-ups ever secured in Leicester. The whole was illuminated until midnight every night for a week.

On the roof of the theatre a 48 sheet cut-out was placed, and at night this was illuminated by a 500-watt flood-light.

All persons in Leicester and district in the telephone directory bearing the name of "Jones" received a personal letter, signed by G. Hickson, enclosing two complimentary tickets, and inviting them to be guests of the theatre at any performance during the week.

Free newspaper publicity was obtained in the shape of stills, reproduced on two consecutive days in the *Leicester Mercury*, the principal evening paper with a circulation of 90,000.



*These two window displays were the high lights of Geoffrey Hickson's giant campaign for PRIVATE JONES (Universal) at the Princes Theatre, Leicester*

I Must have ADVERTISING with IDEAS behind it

ADVERTISING must demonstrate its ability to sell—to increase Box Office receipts. Advertising must be alive, must be rich with new ideas—precisely directed and intelligently planned.

CINEMA SIGNS publicity displays are the embodiment of the most up-to-date methods applied by an organisation with long experience of successful advertising.

AT CINEMA SIGNS new ideas, new forms of presentation are continually being formulated, tested and profitably used. Many Cinema Signs clients are the most profitable leaders in their respective districts.

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CINEMA SIGNS
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LONDON, W.1
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*September 25 Releases*

# The Importance of Slides As Interlude Announcers

## SUGGESTIONS FOR CREATING ATMOSPHERE

### Compiled by A. W. Owen

THE principal film release this week is "The Sign of the Cross," and for this class of film it is essential to have an atmosphere prologue which will reflect immediately the religious tone colour of the story. In the original stage version one musical number stood out in bold relief and impressed the vast majority of the patrons. It was a song and chorus called "Shepherd of Souls." During the run of the silent version of the film it was again used by almost every musical director in the country.

The "Fra Diavolo" comedy burlesque is well introduced by the original operatic overture, especially as much of the music of the entire opera is used in an incidental sense throughout the film.

May I point out that when an organist or orchestra perform any type of atmosphere interlude that it is absolutely essential that full particulars of the music about to be performed should be portrayed on the screen by one or even more slides if necessary.

Only a week or so ago, when visiting a West End kinema, the organist played a well-known musical comedy selection, with slide projection, which *only* mentioned the organist's name.

Two patrons, sitting in front of me, nearly got angry with one another, discussing the matter, and, strange to say, *both were wrong.*

#### "THE SIGN OF THE CROSS" (Paramount)

CERT. A. 10,680 ft. Reg. No. F.8378. Reviewed in *Kine.* February 2, 1933.
PUBLICITY.—One 48-sheet, two 12-sheets, three 6-sheets.
STARS.—Fredric March, Elissa Landi, Claudette Colbert, Charles Laughton.
ATMOSPHERE.—A spectacular talkie version of Wilson Barrett's religious stage play.
ORCHESTRA.—Song and vocal chorus of "Shepherd of Souls." E. Jones. (Walsh Holmes.) Synchronised with record if no vocalist. This should be presented as an introductory entr'acte only.
ORGAN.—As orchestra, with adaptation from the song copy only. If synchronisation is attempted with record, as detailed below for non-sync., very soft accompaniment is necessary as the original recording accompaniment is of the "straight" organ type.
NON-SYNC.—"Shepherd of Souls." Recorded on Decca F.2271 by David Wilson, presented as an introductory entr'acte only with the last bars of song synchronising with the first main title of film.
LIGHTING EFFECTS.—If a figure of the cross can be arranged, thrown into relief by spot white lighting, and the rest of the stage in violet, it will help to accentuate the religious atmosphere so necessary to introduce this film.

#### "FRA DIAVOLO" (M-G-M)

CERT. U. 8,100 ft. Reg. No. F.8761. Reviewed in *Kine.* May 25, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Laurel and Hardy.
ATMOSPHERE.—Comedy based upon the story of the famous opera "Fra Diavolo," by Auber.
ORCHESTRA.—"Fra Diavolo." Overture. Auber. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from any piano solo edition, either for solo or synchronised presentation with the record detailed below for non-sync.
NON-SYNC.—"Fra Diavolo." Overture. Auber. Recorded on Decca D.X.154 by the Milan Symphony Orchestra.
LIGHTING EFFECTS.—Blendings of the brightest colours in varied and well-contrasted tints.

#### "THE KID'S LAST FIGHT" (Warner)

CERT. A. 8,098 ft. Reg. No. F.8562. Reviewed in *Kine.* March 30, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Aline MacMahon, Douglas Fairbanks, junr., Loretta Young.
ATMOSPHERE.—Sentimental ring drama, with boxing scenes staged on a big scale, in which a selfish rapacious boxer is brought down to earth and learns to think of others.
ORCHESTRA.—"The Entry of the Gladiators." March. Fucik. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from piano-solo copy only. As recordings of this march are only available by military bands, synchronisation means transposition often to difficult keys. Solo presentation is adequate and far more safe for the average performer.
NON-SYNC.—"The Entry of the Gladiators." March. Fucik. Recorded on Decca F.3061 by the Westminster Military Band; or recorded on Columbia D.B.2078 by the Royal Guards' Band.
LIGHTING EFFECTS.—Blendings of bright, varied and contrasting colours.

#### "CENTRAL AIRPORT" (First National)

CERT. U. 6,719 ft. Reg. No. F.8701. Reviewed in *Kine.* May 4, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Richard Barthelmess, Sally Eilers.
ATMOSPHERE.—Spectacular drama of love unrequited through misunderstanding and loyalty, played against all the hazards of civilian aviation.
ORCHESTRA.—"Intermezzo in C." Coleridge Taylor. (Ascherberg, Hopwood and Crew.)
ORGAN.—As orchestra, using piano-solo copy for adaptation for solo presentation. No synchronisation is necessary as this composition is essentially an "organ" piece.
NON-SYNC.—"Intermezzo in C.," Coleridge Taylor. (Ascherberg-Hopwood and Crew.) Recorded on Columbia 4319 (special film record catalogue) on modern unit organ.
LIGHTING EFFECTS.—Blending of violet, amber, green, purple.

#### "THE WARRIOR'S HUSBAND" (Fox)

CERT. A. 6,265 ft. Reg. No. F.8902. Reviewed in *Kine.* June 29, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Elissa Landi, Ernest Truex.
ATMOSPHERE.—Satirical comedy which makes sport of mythology by burlesquing the war between the Amazons and the Greeks in 800 B.C., and introduces modern foxtrot music to the action.
ORCHESTRA.—"Amazonen." March. Von Blon. (Boosey-Hawkes.) Presented as introductory entr'acte only.
ORGAN.—As orchestra, using piano-solo copy of above edition. No synchronisation is possible.
NON-SYNC.—"The Corsairs." March. Riesenfeld. Recorded on Columbia D.19257 by the Company's Symphony Orchestra, presented as an introductory entr'acte only.
LIGHTING EFFECTS.—Blendings of bright varied colours.

#### "STRANGE PEOPLE" (Universal)

CERT. A. 4,918 ft. Reg. No. F.8862. Reviewed in *Kine.* June 22, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Lester Vail, Francis Dade.
ATMOSPHERE.—A fantastic crime drama with the principal details and action taking place in the interior of an old lonely manor.
ORCHESTRA.—"Hunyadi Laszlo." Overture. F. Erkel. Introductory movements only synchronising last bars of music with the opening first sub-title of the film.
ORGAN.—As orchestra, using the piano-conductor copy of the above orchestration for adaptation. No synchronisation is possible as no record available.
NON-SYNC.—Any weird misterioso in library, such as—"Evil Plotter," Zamecnik. Recorded on Columbia D.19285. "Dans l'Ombre," Zamecnik. Recorded on Columbia D.19244. Both by the Company's Symphonic Orchestra, played as introductory entr'actes only as orchestral details above.
LIGHTING EFFECTS.—Black out, followed by slowly spreading amber turning gradually to deep crimson as first sub-title of film is screened.

#### "SAVAGE GOLD" (Pathe)

CERT. U. 4,700 ft. Reviewed in *Kine.* July 6, 1933.
PUBLICITY.—One 6-sheet.
ATMOSPHERE.—A screen record of an expedition taken by Commander Dyott to explore the heart of the Amazon jungle to locate a former pioneer believed to have discovered gold.
ORCHESTRA.—"Four American-Indian Songs." Suite. C. W. Cadman. Nos. 1 and 4 only. "From the Land of the Sky Blue Water" and "The Moon Drops Low." (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from the song-suite arrangement, with pianoforte accompaniment. Solo presentation only. If synchronisation required use non-sync. music, as detailed below.
NON-SYNC.—"Hiawatha." Suite. ("Departure-Reunion.") Coleridge Taylor. Recorded on (Columbia D.11059 (special film catalogue record) by the Company's Symphony Orchestra. (Boosey-Hawkes' musical publication for organist.)
LIGHTING EFFECTS.—Blendings of deep violet, orange and purple.

## LANGRISH IN SCOTLAND

### GORDON ALLRIGHT SUPERVISING

E. A. Langrish and Co., Ltd., have appointed Gordon Allright as successor to G. W. Baker in managing the Scottish territory.

Mr. Allright has represented Langrish interests in the Yorkshire territory for some time, and is well known to Yorks exhibitors. He hopes, with the assistance of M. Beer and J. Brown, to maintain the prestige of Langrish in the Scottish territory, and make the acquaintance of those Scottish exhibitors whom he at present has not had the opportunity of meeting.

The majority of kinematograph installations made in Scotland during the past five years have been carried out by Langrish with Kalee all-British projectors, etc. In future, the company expects to be better organised than ever before to deal with all inquiries, and is making a feature of completely equipping and furnishing kinemas from a point where the four walls and roof are finished.

THEATRE DECORATIONS, FURNISHINGS AND STAGE EQUIPMENT
SEND FOR QUOTATIONS TO:
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'Phone: MUSEUM 9730.

*Kinemas Planned*

# EALING SUPER

### Contract Signed — Tenders for Greenford — Droitwich Enlargement—Sudbury Scheme

THE contract has just been signed for the erection of the large new kinema at the Broadway, Ealing, W.5.

The successful tenderers are Bovis, Ltd., of 35, High Street, Marylebone, W.1, who will be starting work on the site this week.

Planned by J. Stanley Beard and Clare, FF.R.I.B.A., of 101, Baker Street, W.1, the new kinema will be known as the Forum, and will, it is estimated, involve an expenditure of about £100,000.

There will be accommodation for 2,500, while a large stage fronted by rising platforms, for orchestra and organ, and a large café with direct access from the street are to be features of the new kinema.

#### Greenford Tenders

Invitations to tender for the erection of the new kinema at Ruislip Road, Greenford, Middlesex are to be sent out this week.

Plans have been drawn up by J. W. Bateson, A.R.I.B.A., of 46, Bedford Row, W.C.1. The quantity surveyors are Josling and Hamlyn, of 9, Southampton Street, W.C.1, while the consulting constructional engineer is A. C. Oatley, of 28, Victoria Street, S.W.1.

The new building will have accommodation for about 2,500 persons. It is proposed to have a fully equipped stage, while a large car park will also be a feature of the scheme.

#### Gravesend Sub-contracts Placed

Several sub-contracts have been placed in connection with the reconstruction of the Regent Cinema at Gravesend.

These are as follows:—Steelwork, Matthew T. Shaw and Co., Ltd., Millwall, E.14; plastering, King and Co., 17, Mount Pleasant, W.C.1; plumbing, Matthew Hall and Co., Ltd., 107, Baker Street, W.1.

The general contractor is F. E. Little, of 252, High Road, Tottenham, N.17. This kinema has been taken over by the Union Cinema Co., Ltd., of 167, Wardour Street, W.1, and is to be completely reconstructed on modern lines.

The plans have been prepared by A. H. Jones, F.R.I.B.A., of Victoria Station House, Westminster, S.W.1. The new kinema will be known as the "Super," and will accommodate about 950 persons, while a large restaurant will be added.

#### Droitwich Reconstruction

At the Droitwich County Petty Sessions on Friday J. G. Dowell, on behalf of C. H. Everton, presented plans for the magistrates' approval for the proposed internal reconstruction of the Salter's Hall Cinema.

The scheme presented will include the present outside architectural design of the hall and also the Jubilee Clock. The two corners of the present hall facing the Victoria Square will house shops, and business premises will probably occupy the centre portion of the front. There will be a café on the first floor, whilst the entrance to the kinema will be from the corner facing the Worcestershire Hotel. Inside, the screen will be enlarged and the stage deepened to a distance of 29 ft. to provide for revues, etc., as required.

The auditorium is to be remodelled, the floor placed upon a rake and the side balconies replaced with a semi-circular one. The house will provide accommodation for 762 patrons, against the present 500.

#### Sudbury's New Kinema

A new kinema, to be known as the County and seating about 800 persons, is to be erected on the site of the old "Rose and Crown" in King Street, Sudbury. This scheme is being promoted by G. J. Howell, of Baykers, Sible Hedingham, and S. Reed, who will run the kinema in conjunction with the Empire, Halstead, and the Plaza, Sible Hedingham.

Plans are being prepared by C. T. Armstrong, A.R.I.B.A., of Stoke-by-Neyland.

#### New Coventry Scheme

A site has been acquired in Walsgrave Road, Coventry, for the erection of a new kinema.

The promoter of the scheme is C. Orr, of the Scala Cinema, Far Gosford St., Coventry, but the architect has not yet been appointed.

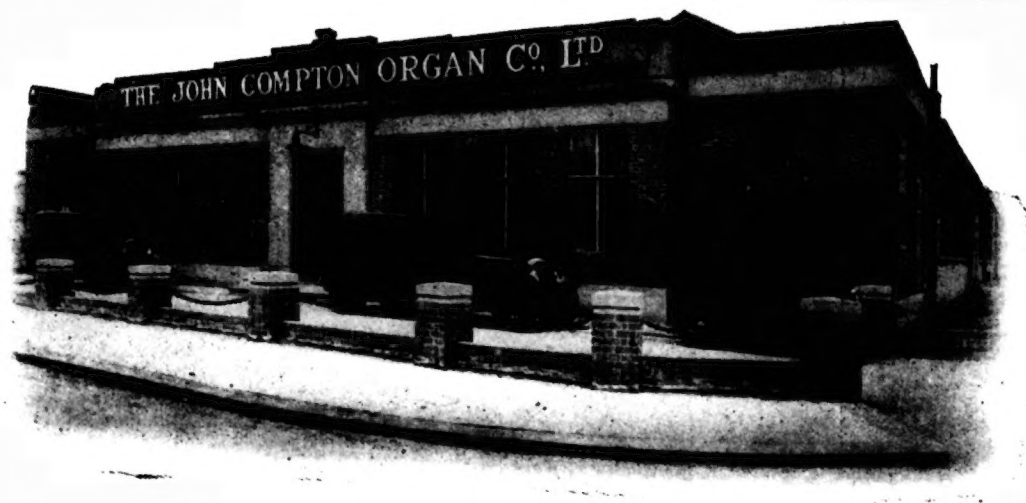
The proposed building will seat 2,000, and the cost is estimated at £20,000.

#### Tewkesbury Promoters Join Forces

H. E. Weight, of Penarth, who contemplated the erection of a kinema at Tewkesbury, has now joined forces with Oscar Deutsch, and will combine in the erection of a super house on the site acquired by the latter's organisation in the town.

#### Cardiff Reconstruction

Cardiff Watch Committee has approved plans for the reconstruction of the New Imperial Cinema and the Empire Theatre, which is to be converted into a kinema.




## THE BRITISH COMPTON ORGAN FLOURISHES

*The accompanying picture shows the exterior of the huge works at Willesden, where over 120 men are "on the clock," producing the British Compton Organ as fast as is humanly possible. Every detail of "the perfect theatre organ" is made here, and every instrument is designed for its particular theatre by British brains*

# Forthcoming Trade Shows

## LONDON

| Date | | | Title of Films. | Stars. | Shown By. | Place. | Time |
|---|---|---|---|---|---|---|---|
| Wed., | Aug. | 16 | The Masquerade | Ronald Colman | United Artists | Cambridge | 8.45 |
| ,, | ,, | 16 | The Mayor of Hell | James Cagney | Warner | Phoenix | 3 |
| ,, | ,, | 16 | Captured | Leslie Howard | Warner | Phoenix | 8.45 |
| ,, | ,, | 16 | Dance Hall Hostess | Helen Chandler | Gaumont Ideal | Prince Edward | 3 |
| Thur., | ,, | 17 | The Private Life of Henry VIII | Charles Laughton | United Artists | Cambridge | 8.45 |
| ,, | ,, | 17 | Private Detective 62 | William Powell | Warner | Phoenix | 3 |
| ,, | ,, | 17 | Mayfair Girl | Sally Blane | Warner | Phoenix | 3 |
| ,, | ,, | 17 | Transatlantic Bridge Tricks; Three Knaves and a Queen; What Not to Do in Bridge. | —— | Radio | Own Theatre | 11 |
| Fri., | ,, | 18 | The Girl from Maxims | Leslie Henson | United Artists | Cambridge | 8.45 |
| ,, | ,, | 18 | Mary Stephens, M.D. | Kay Francis | Warner | Phoenix | 3 |
| ,, | ,, | 18 | Lone Avenger | Ken Maynard | Gaumont Ideal | Own Theatre | 10.30 |
| ,, | ,, | 18 | Mamma Love Papa | Charles Ruggles | Paramount | Carlton | 10.30 |
| ,, | ,, | 18 | The Avenger | Ralph Forbes | Pathe | Hippodrome | 3 |
| ,, | ,, | 18 | Tale of Tails | —— | A.P.D. | RCA Theatre | 11.30 |
| Tues., | ,, | 22 | Lucky Blaze | William Freshman | Ace Films | Palace | 3 |
| ,, | ,, | 22 | Camera Adventures; Battles of Nature. | —— | Ace Films | Palace | 3 |
| ,, | ,, | 22 | Her Bodyguard | Edmund Lowe | Paramount | Carlton | 10.30 |
| ,, | ,, | 22 | Snow White | —— | Paramount | Carlton | 10.30 |
| ,, | ,, | 22 | I Have Lived | Anita Page | Gaumont-Ideal | Prince Edward | 8.45 |
| ,, | ,, | 22 | Pride of the Force | Leslie Fuller | Wardour | Hippodrome | 3 |
| ,, | ,, | 22 | 'Neath Italian Skies | —— | Wardour | Hippodrome | 3 |
| ,, | ,, | 22 | The Devil's in Love | —— | Fox | Own Theatre | 11 & 3 |
| Wed., | ,, | 23 | Worthy Deceiver | Reginald Denny | Gaumont-Ideal | Prince Edward | 3 |
| ,, | ,, | 23 | Her First Mate | —— | Universal | Prince Edward | 8.30 |
| ,, | ,, | 23 | Voltaire | George Arliss | Warner | Phoenix | 8.45 |
| Thur., | ,, | 24 | Another Language | —— | M-G-M | Palace | 3 |
| ,, | ,, | 24 | Tugboat Annie | —— | M-G-M | Palace | 3 |
| Fri., | ,, | 25 | A Royal Demand | Cyril McLaglen | Paramount | Carlton | 8.45 |
| ,, | ,, | 25 | The Fatal Glass of Beer | —— | Paramount | Carlton | 10.30 |
| Mon., | ,, | 28 | My Dear Duchess | George Lacy | Wardour | Hippodrome | 10.30 |
| ,, | ,, | 28 | Magic North | —— | Wardour | Hippodrome | 3 |

## BELFAST

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Tues., | Aug. | 22 | A Study in Scarlet | Allan Dinehart | Gaumont-Ideal | Classic | 10.45 |

## BIRMINGHAM

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., | Aug. | 18 | A Study in Scarlet | Allan Dinehart | Gaumont-Ideal | West End | 10.30 |
| ,, | ,, | 18 | Gambling Ship | Cary Grant | Paramount | Futurist | 10.45 |
| ,, | ,, | 18 | Below the Sea | Ralph Bellamy | U.A.-Columbia | Forum | 10.30 |
| Mon., | ,, | 21 | The Stranger's Return | Lionel Barrymore | M-G-M | Scala | 10.30 |
| Tues., | ,, | 22 | Tombstone Canyon | Ken Maynard | Gaumont-Ideal | West End | 10.30 |
| ,, | ,, | 22 | The Lure | Anne Grey | Paramount | Futurist | 10.30 |
| ,, | ,, | 22 | I Spy | Sally Eilers | Wardour | Forum | 10.30 |
| Wed., | ,, | 23 | Head of the Family | Irene Vanbrugh | First National | Scala | 10.30 |
| ,, | ,, | 23 | Dance Hall Hostess | Helen Chandler | Gaumont-Ideal | West End | 10.30 |
| ,, | ,, | 23 | Night of Terror; Dangerous Crossroads. | —— | U.A.-Columbia | Forum | 10.30 |
| Thur., | ,, | 24 | I Have Lived | Anita Page | Gaumont-Ideal | West End | 10.30 |
| ,, | ,, | 24 | Cocktail Hour | Bebe Daniels | U.A.-Columbia | Forum | 10.30 |
| ,, | ,, | 24 | The Devil's in Love | —— | Fox | Gaumont Palace | 10.30 |

## CARDIFF

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., | Aug. | 18 | Goodbye Again | Warren William | First National | Imperial | 3 |
| ,, | ,, | 18 | Racetrack | Leo Carrillo | Gaumont-Ideal | Empire | 11 |
| ,, | ,, | 18 | Secret of the Blue Room | Paul Lukas | Universal | New Imperial | 11 |
| ,, | ,, | 18 | Man of the Forest | Randolph Scott | Paramount | Capitol | 11 |
| ,, | ,, | 18 | Night of Terror; Dangerous Crossroads. | —— | U.A.-Columbia | New | 10.30 |
| Tues., | ,, | 22 | Tombstone Canyon | Ken Maynard | Gaumont-Ideal | Own Theatre | 3 |
| ,, | ,, | 22 | The Ghoul | Boris Karloff | W. & F. | Empire | 11 |
| ,, | ,, | 22 | The Woman I Stole | Jack Holt | U.A.-Columbia | New Imperial | 11 |
| ,, | ,, | 22 | The Devil's in Love | —— | Fox | Park Hall | 11 |
| Wed., | ,, | 23 | Lone Avenger | Ken Maynard | Gaumont-Ideal | Own Theatre | 3 |
| ,, | ,, | 23 | Prince of Arcadia | Carl Brisson | W. & F. | Empire | 11 |
| ,, | ,, | 23 | Ann Carver's Profession | Fay Wray | U.A.-Columbia | New Imperial | 11 |
| ,, | ,, | 23 | I Spy | Sally Eilers | Wardour | Queens | 11 |
| Thur., | ,, | 24 | I Was a Spy | Madeleine Carroll | W. & F. | Empire | 11 |

## GLASGOW

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., | Aug. | 18 | Meet My Sister | Clifford Mollison | Pathe | Regal | 10.45 |
| ,, | ,, | 18 | Phantom Thunderbolt | Ken Maynard | Gaumont-Ideal | New Savoy | 11 |
| ,, | ,, | 18 | Don't Bet on Love | —— | Universal | Picture House | 11 |
| ,, | ,, | 18 | The Woman I Stole | Jack Holt | U.A.-Columbia | La Scala | 10.45 |
| Tues., | ,, | 22 | Tombstone Canyon | Ken Maynard | Gaumont-Ideal | New Savoy | 11 |
| ,, | ,, | 22 | Night of Terror; Dangerous Crossroads. | —— | U.A.-Columbia | Playhouse | 10.30 |
| ,, | ,, | 22 | Fiddlin' Buckaroo | Ken Maynard | Universal | Cranston's P.H. | 11 |
| ,, | ,, | 22 | Private Detective 62; Mayfair Girl | —— | Warner | Regal | 10.45 |
| Wed., | ,, | 23 | Dance Hall Hostess | Helen Chandler | Gaumont-Ideal | New Savoy | 11 |
| ,, | ,, | 23 | Gambling Ship | Cary Grant | Paramount | Playhouse | 11 |
| ,, | ,, | 23 | Reunion in Vienna | John Barrymore | M-G-M | La Scala | 10.45 |
| ,, | ,, | 23 | I Spy | Sally Eilers | Wardour | Regal | 11 |
| Thur., | ,, | 24 | Pride of the Force | Leslie Fuller | Wardour | Regal | 11 |
| ,, | ,, | 24 | Goodbye Again | Warren William | First National | Green's Playhouse | 11 |
| ,, | ,, | 24 | Below the Sea | Ralph Bellamy | U.A.-Columbia | La Scala | 10.45 |

## LEEDS

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., | Aug. | 18 | Goodbye Again | Warren William | First National | Rialto | 11 |
| ,, | ,, | 18 | I Was a Spy | Madeleine Carroll | W. & F. | Scala | 11 |
| ,, | ,, | 18 | 90° South | —— | New Era | Majestic | 11 |
| ,, | ,, | 18 | The Lure | Anne Grey | Paramount | Paramount | 10.45 |
| Tues., | ,, | 22 | Man of the Forest | Randolph Scott | Paramount | Paramount | 10.45 |
| ,, | ,, | 22 | Early to Bed | Heather Angel | W. & F. | Scala | 11 |
| ,, | ,, | 22 | You Made Me Love You | Stanley Lupino | Wardour | Rialto | 11 |
| Wed., | ,, | 23 | The Woman I Stole | Jack Holt | U.A.-Columbia | Tower P.H. | 10.45 |
| ,, | ,, | 23 | The Devils in Love | —— | Fox | Scala | 11 |
| Thur., | ,, | 24 | Below the Sea | Ralph Bellamy | U.A.-Columbia | Rialto | 10.45 |

## LIVERPOOL

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., | Aug. | 18 | Fiddlin' Buckaroo | Ken Maynard | Universal | Palais de Luxe | 10.45 |
| ,, | ,, | 18 | Man of the Forest | Randolph Scott | Paramount | Futurist | 10.45 |
| ,, | ,, | 18 | Night of Terror; Dangerous Crossroads. | —— | U.A.-Columbia | Forum | 10.30 |
| ,, | ,, | 18 | Life in the Raw | George O'Brien | Fox | Trocadero | 11 |
| Tues., | ,, | 22 | Goodbye Again | Warren William | First National | Palais de Luxe | 10.45 |
| ,, | ,, | 22 | Tombstone Canyon | Ken Maynard | Gaumont-Ideal | Trocadero | 11 |
| ,, | ,, | 22 | The Stranger's Return | Lionel Barrymore | M-G-M | Futurist | 11 |
| ,, | ,, | 22 | Below the Sea | Ralph Bellamy | U.A.-Columbia | Scala | 10.45 |
| Wed., | ,, | 23 | Dance Hall Hostess | Helen Chandler | Gaumont-Ideal | Trocadero | 11 |
| ,, | ,, | 23 | I Spy | Sally Eilers | Wardour | Forum | 11 |
| Thur., | ,, | 24 | Lone Avenger | Ken Maynard | Gaumont-Ideal | Trocadero | 11 |
| ,, | ,, | 24 | Private Detective 62; Mayfair Girl | —— | Warner | Forum | 10.30 |

## MANCHESTER

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., | Aug. | 18 | Baby Face; Somewhere in Sonora | —— | Warner | Theatre Royal | 10.30 |
| ,, | ,, | 18 | Phantom Thunderbolt | Ken Maynard | Gaumont-Ideal | Deansgate P.H. | 11 |
| ,, | ,, | 18 | The Stranger's Return | Lionel Barrymore | M-G-M | Market Street | 10.45 |
| ,, | ,, | 18 | The Lure | Anne Grey | Paramount | Paramount | 10.45 |
| ,, | ,, | 18 | Cocktail Hour | Bebe Daniels | U.A.-Columbia | Gaiety | 10.45 |
| ,, | ,, | 18 | The Man Who Dared | Preston Foster | Fox | Piccadilly | 11 |
| Tues., | ,, | 22 | Lone Avenger | Ken Maynard | Gaumont-Ideal | Deansgate P.H. | 11 |
| ,, | ,, | 22 | Man of the Forest | Randolph Scott | Paramount | Paramount | 10.45 |
| ,, | ,, | 22 | I Spy | Sally Eilers | Wardour | Theatre Royal | 10.45 |
| ,, | ,, | 22 | Secret of the Blue Room | Paul Lukas | Universal | New Oxford | 10.45 |
| Wed., | ,, | 23 | Goodbye Again | Warren William | First National | Deansgate P.H. | 10.45 |
| ,, | ,, | 23 | Ann Carver's Profession | Fay Wray | U.A.-Columbia | Theatre Royal | 10.45 |
| ,, | ,, | 23 | The Devil's in Love | —— | Fox | Piccadilly | 11 |
| Thur., | ,, | 24 | Mary Stevens, M.D. | Kay Francis | Warner | Theatre Royal | 10.45 |
| ,, | ,, | 24 | Dance Hall Hostess | Helen Chandler | Gaumont-Ideal | Deansgate P.H. | 11 |

## NEWCASTLE

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., | Aug. | 18 | Head of the Family | Irene Vanbrugh | First National | Stoll P.H. | 10.30 |
| ,, | ,, | 18 | A Study in Scarlet | Allan Dinehart | Gaumont-Ideal | Queens Hall | 10.45 |
| ,, | ,, | 18 | Storm at Daybreak | Walter Huston | M-G-M | Olympia | 11 |
| ,, | ,, | 18 | Gambling Ship | Cary Grant | Paramount | Paramount | 10.30 |
| Tues., | ,, | 22 | Racetrack | Leo Carrillo | Gaumont-Ideal | Queens Hall | 10.45 |
| ,, | ,, | 22 | The Lure | Anne Grey | Paramount | Paramount | 10.30 |
| ,, | ,, | 22 | Below the Sea | Ralph Bellamy | U.A.-Columbia | Stoll P.H. | 10.30 |
| Wed., | ,, | 22 | Baby Face; Somewhere in Sonora | —— | Warner | Grainger P.H. | 10.30 |
| ,, | ,, | 23 | Tombstone Canyon | Ken Maynard | Gaumont-Ideal | Queens Hall | 10.45 |
| ,, | ,, | 23 | Don't Bet on Love | —— | Universal | Stoll P.H. | 10.15 |
| ,, | ,, | 23 | Mary Stevens, M.D.; Out of the Past. | —— | Warner | Grainger P.H. | 10.30 |
| Thur., | ,, | 24 | Lone Avenger | Ken Maynard | Gaumont-Ideal | Queens Hall | 10.45 |
| ,, | ,, | 24 | Night of Terror; Dangerous Crossroads. | —— | U.A.-Columbia | Stoll P.H. | 10.30 |
| ,, | ,, | 24 | The Devil's in Love | —— | Fox | Westgate P.H. | 10.30 |
| ,, | ,, | 24 | The Mayor of Hell; As Good as New. | —— | Warner | Grainger P.H. | 10.30 |

## NOTTINGHAM

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., | Aug. | 18 | Phantom Thunderbolt | Ken Maynard | Gaumont-Ideal | Hippodrome | 10.30 |
| ,, | ,, | 18 | Shorts | —— | Paramount | Elite | 10.45 |
| Tues., | ,, | 22 | Lone Avenger | Ken Maynard | Gaumont-Ideal | Hippodrome | 10.30 |
| ,, | ,, | 22 | Gambling Ship | Cary Grant | Paramount | Elite | 10.45 |
| Wed., | ,, | 23 | Tombstone Canyon | Ken Maynard | Gaumont-Ideal | Hippodrome | 10.30 |
| ,, | ,, | 23 | I Spy | Sally Eilers | Wardour | Scala | 10.45 |
| ,, | ,, | 24 | The Stranger's Return | Lionel Barrymore | M-G-M | Scala | 11 |

## SHEFFIELD

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., | Aug. | 18 | Prince of Arcadia | Carl Brisson | W. & F. | Regent | 11 |
| ,, | ,, | 18 | Storm at Daybreak | Walter Huston | M-G-M | Central P.H. | 11 |
| Tues., | ,, | 18 | Disgraced | Helen Twelvetrees | Paramount | Cinema House | 10.45 |
| ,, | ,, | 22 | Shorts | —— | Paramount | Central P.H. | 10.45 |
| Wed., | ,, | 22 | I was a Spy | Madeleine Carroll | W. & F. | Regent | 11 |
| Thur., | ,, | 23 | Dance Hall Hostess | Helen Chandler | Gaumont-Ideal | Regent | 11 |
| ,, | ,, | 24 | Secret of the Blue Room | Paul Lukas | Universal | Central P.H. | 10.45 |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